

MUSICAL AMERICA

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"JEST" AS OPERA STIRS BIG THROG AT METROPOLITAN

Giordano Novelty, Based on Benelli Play, Achieves Popular Success, Though Music Is Found Inferior—Ruffo, Gigli and Alda, in Chief Rôles, Win Many Curtain Calls—Production Has Pictorial Charm and Performance Under Serafin's Leadership Is One of Much Vigor, Though Acting Lacks Finish and Subtlety

By OSCAR THOMPSON

IN "La Cena Delle Baffe," Umberto Giordano's lyric version of "The Jest," the Metropolitan has produced an emphatic popular success, though one not likely to command the admiration of those who persist in regarding opera as a form of the musical art.

Given for the first time in America at the Saturday matinée, Jan. 2, with a cast that included Beniamino Gigli, Titta Ruffo and Frances Alda, the Metropolitan's latest novelty fired the enthusiasm of the standees as perhaps no other new work of a lustrum has done—assuming that the many outbursts of the railbirds were as genuine as they seemed.

There was much loud singing, and the more demonstrative elements in the audience gave back roar for roar.

For those who could not share in the vociferations evoked by successions of high tones and melodies that made no pretense to originality or distinction, there was swift, tense, compelling drama (marred, it was true, by inadequate acting), and three finely atmospheric settings by Joseph Urban.

Though not a spectacle in the sense that "La Vestale," with its ballets and its stage throngs, is, "La Cena Delle Baffe" presents pictures of glowing beauty, which recapture not a little of swagging, resplendent, voluptuous and sanguineous days of the Italian Renaissance. It is an opera of a dozen or so characters, and virtually without chorus.

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STOKOWSKI ENLISTS COLOR-ORGAN'S AID

Philadelphia Hears Première of Miascovsky Work

PHILADELPHIA, Jan. 4.—The Philadelphia Orchestra, Leopold Stokowski, conductor; Thomas Wilfred, clavilux player, and Povla Frijsh, assisting artists, devoted itself to musical novelty and mechanical innovation in a subscription concert given in the Academy of Music on Saturday evening, Jan. 2. The program was repeated on Jan. 4.

Public curiosity and interest had been previously captured by the announcement that Mr. Stokowski would enlist the services of Thomas Wilfred, inventor and player of the clavilux, or color-organ, an instrument for presenting

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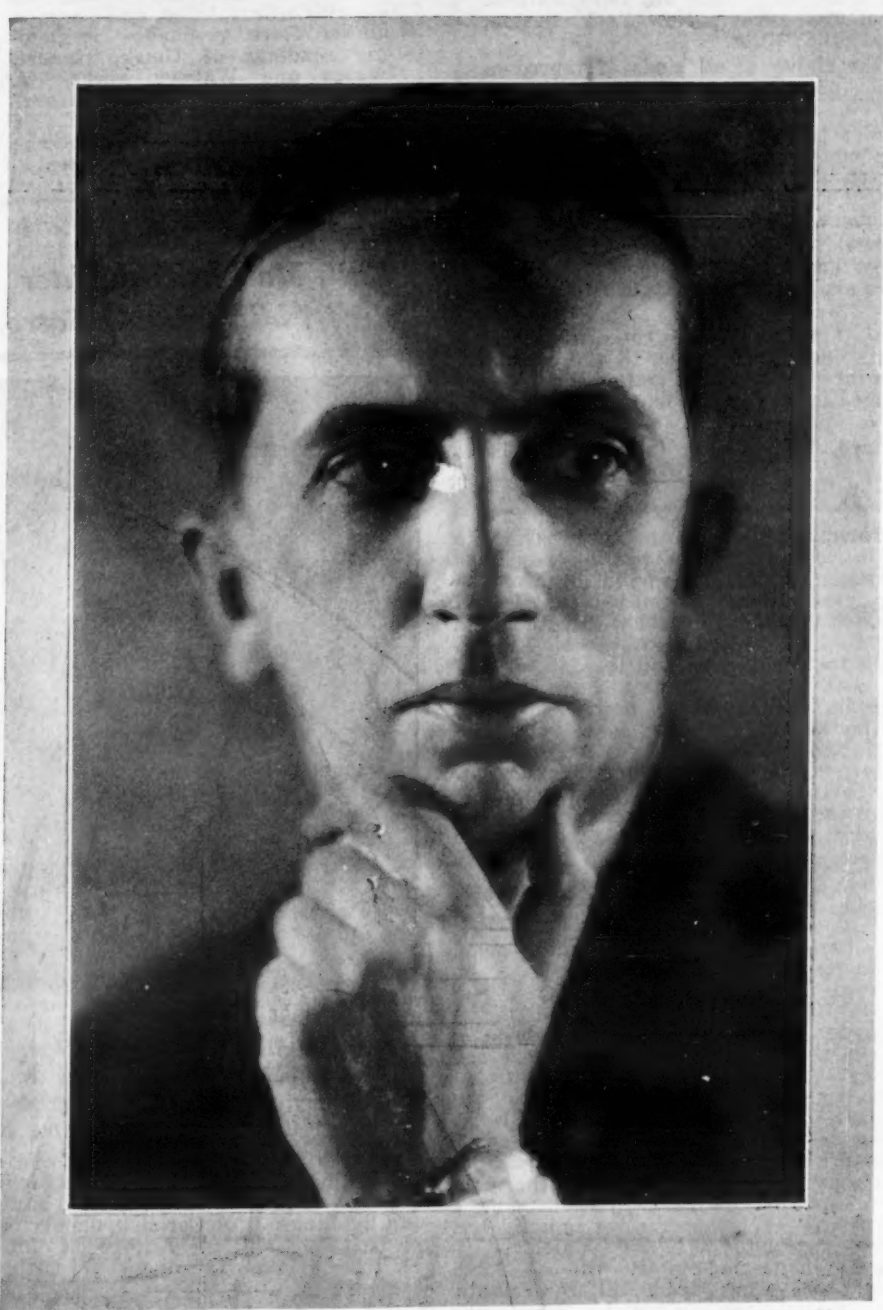


Photo by Fernand De Guelde

ALFREDO CASELLA

Italian Composer, Conductor and Pianist, Who Is Assuming the Leadership of the State Symphony for the Rest of the Season. Mr. Casella Will Introduce a Number of Novelties by His Countrymen with the Orchestra. (See Page 29)

TEACHERS URGE MORE OPERA IN ENGLISH

DAYTON, OHIO, Jan. 2.—The Music Teachers' National Association met here for the forty-seventh annual convention last week on Monday, Tuesday and Wednesday. A feature of the program for the first day was the dinner given the delegates by the Dayton Women's Music Club at the Dayton Country Club.

Speakers stressed the importance of adequate support and encouragement of American opera. It was emphasized that in practically every other country, except the English-speaking ones, operas sung in the native language were the most popular, that for the American artist to get full opportunity such should be the case here.

Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, was one of the speakers. She requested that the Westminster Choir be sent to Chicago to appear at the biennial convention of the National Federation. She said that several other nationally prominent musical organiza-

tions had been secured to take part in the convention program, and that the Westminster Choir was especially desirable, because of its prominence in musical circles and the fundamentals upon which it was founded.

Other speakers were Mrs. H. E. Talbott, sponsor of the Westminster Choir, who gave the welcoming address; Mrs. E. A. Deeds, chairman of the American music department of the National Federation of Music Clubs; John Hoffman, president of the Ohio Music Teachers' Association; Mrs. Ralph Herbruck, one-time president of the Music Club; and Leon R. Maxwell, president of the National Music Teachers' Association. Eleanor Moore Randall, president of the Dayton Women's Music Club, presided.

After the dinner a concert was given by the Dayton Women's Music Club Chorus, the Dutch Club and Paul Katz, Dayton violinist. The chorus sang Harris' "Invocation to St. Cecilia," a lullaby by Scott, and James P. Dunn's "Sing, O Sing." Dhel Funkhouser led the chorus in the enforced absence of Ethel Martin Funkhouser. Mr. Katz played the first move-

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ALFANO OPERA IN CHICAGO PREMIÈRE IMPRESSES DEEPLY

Vivid Four-Act Music Drama Based on Tolstoy's "Resurrection" Exerts Profound Appeal in First American Hearing at Auditorium—Mary Garden in Title Part Runs Gamut of Tragic Emotion—Cast Includes Fernand Anseau and Georges Baklanoff in Principal Male Rôles — Dramatic Score Vitalized by Roberto Moranzoni

CHICAGO, Jan. 2.—A large and gala audience welcomed Franco Alfano's opera, "Resurrection," with extreme cordiality, when Mary Garden and a large cast gave its first American performance at the Auditorium on New Year's Eve. The prices for seats had been advanced to a \$10 top, and, whether or not this increase had any effect in spurring appreciation, the fact remains that no other performance of the year has aroused in the intermissions so much enthusiastic comment, to the exclusion of all other topics. In a well-nigh perfect interpretation, Miss Garden considerably extended the range of virtuosity she has hitherto displayed here.

According to the records available here, "Resurrection" is twenty years old. The Italian composer, who latterly in such works as "Sakuntala" and "L'Ombra di Don Giovanni" has considerably enlarged his style to embrace a more subjective mode of expression, has made many alterations in the orchestration of the work with which he first won excited commendation and was hailed as a successor of Puccini and Giordano. The opera remains, for any changes Alfano has recently made, a work much in the external form of "Tosca," although differing from it in having a greater depth of feeling and a more exalted sentiment.

The story, taken by Cesare Hanau

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BUREAU FOR ARMY MUSICIANS IS URGED

New Bill in House Would Provide Higher Grade of Music

WASHINGTON, Jan. 6.—Legislation designed to promote army music is to be sought at the present session of Congress by Representative Clark Burdick, of Rhode Island. Mr. Burdick has introduced a bill in the House which would generally reorganize army bands and establish a musicians' bureau as one of the divisions in the adjutant-general's office, to be administered by a chief of musicians who would have the rank and pay of a colonel.

Mr. Burdick thinks that the promotion of music in the army will have its effect in the general development of music all

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Messages Praise \$3,000 Prize Contest

Conditions of "Musical America's" \$3,000 Prize Contest

THE rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

MANY more persons prominent in the musical world have written letters congratulating MUSICAL AMERICA on its recent offer of a \$3,000 prize for the best symphony or symphonic work by an American composer. The Editor has received enthusiastic comment on the plan from authorities in widely different fields, as is shown by the following indorsements:

Goossens Sends Message

Eugene Goossens, conductor of Rochester Philharmonic and now acting as guest conductor of the New York Symphony writes:

"Dear Mr. Weil:

"I read the news of the competition with great interest and enthusiasm, as you not only assure the winner of a handsome prize, but also, and equally important, guarantee him a production of his work in the most important cities.

"Here is a chance of discovering the most interesting contemporary work from the American school, and I am sure that, with the stimulus of so generous an offer, a most intriguing crop of fine works ought to be forthcoming. It is practical help such as this that does more than all the talk in the world."

Rachmaninoff Felicitates

Sergei Rachmaninoff writes:

"Dear Mr. Weil:

"I wish to express my hope that the initiative you have displayed in establishing the prize to be awarded for the best symphony or symphonic work by an American will be a precedent for other institutions and individuals. It is a step toward further encouragement and support of American composers.

Elena Gerhardt Delighted

Elena Gerhardt, lieder singer, writes:

"Dear Mr. Weil:

"Everything that can be said of

MUSICAL AMERICA's generous offer to American composers has already been written, but let me extend my heartiest congratulations and tell you that I shall watch the developments with enthusiasm while I am abroad next season. Returning for another tour in the fall of 1927 I shall just be in time to hear the first production of the new symphony. America has written many beautiful miniatures and each year my list of American songs grows larger. But now it is time to see what your composers can accomplish in the larger forms, especially with such a fine prize and assurance of production to spur them on."

Cadman's Cordial Letter

Charles Wakefield Cadman, noted American composer, says:

"Dear Mr. Weil:

"It was with joy that I read of the wonderful prize contest announcement in your recent issue. I think this is the biggest thing of its kind ever attempted in America and I am sure it is the greatest contest ever conducted by a musical journal. I have heard on every hand that it has aroused the keenest interest and anticipation on the part of composers with the result that I feel sure that the creative impulse has been stimulated as never before. I sincerely hope the contest will call forth the best work from all contestants. Your conditions are broad and generous and your judges are of the first water. I wish you abundant success in the work and congratulate you upon your initiative."

W. A. Clark, Jr., Interested

W. A. Clark, Jr., patron of music, founder and president of the Philharmonic Orchestra of Los Angeles, writes:

"Dear Mr. Weil:

"I am very much interested in MUSICAL AMERICA's offer of a prize for the best symphony or symphonic work, composed by an American, for it is in line with my own efforts to foster compositions by our native musicians.

"As you no doubt know, I have just offered through the National Federation of Music Clubs, a prize for a symphony of symphonic poem by an American composer, so you can readily understand how sympathetic I am with your prize offer. Let me assure you of my sincere good wishes."

William B. Tuthill's Opinion

William Burnet Tuthill, secretary of the Society for the Publication of American Music, writes:

"Dear Mr. Weil:

"In respect of the prize offering which you—with such abundant generosity—have established in the name of MUSICAL AMERICA, an opinion from me, perhaps, comes as from one whose contacts with composers are from a somewhat differently-angled point of view than that held by conductors or even publishers.

"My experience with the 'composer' has been very varied, both in extent

Berlin Police Leave Beats to Play in Orchestra

BERLIN, Dec. 30.—The thugs of the German capital must have smiled sardonically at the venture of the local bluecoats into serious concert work. At the same time it was generally conceded that they made a brilliant showing in their latest orchestral concert, given at the Hochschule für Musik. The baton was doughtily swung by Friedrich Carl Adler, and the men of the "force" responded in glowing readings of Gluck, Handel, Weber and Wagner works. A soloist sang "Sound an Alarm" from "Judas Maccabeus," and this was regarded as a brilliant stroke in appropriate program-making!

Irving Berlin Marries Ellin Mackay, Daughter of Philharmonic Patron



Irving Berlin, Composer

Irving Berlin, composer of jazz music, and Ellin Mackay, daughter of Clarence H. Mackay, president of the Postal Telegraph Company, music patron and chairman of the board of directors of the Philharmonic Society, were married Monday, Jan. 4, in the Municipal Building by James J. McCormick, deputy city clerk. They sail for Europe on Jan. 9 on the Leviathan.

SCHUMANN HEINK TO TOUR UNDER ENGLES' DIRECTION

Ernestine Schumann Heink announces that she will make her fiftieth anniversary tour, beginning in October, under the direction of George Engles.

Mme. Schumann Heink is at present in New York, preparing for guest appearances with the Metropolitan Opera Company. She will sing several contralto rôles next month in the "Ring," returning thus to a scene of early triumphs.

Mme. Schumann Heink attributes the splendid condition of her voice to perfect training and healthy living.

Mr. Engles states that his contract with the diva extends over a period of two years, during which time Mme. Schumann Heink will make an extensive transcontinental tour.

Born in Prague in 1861, Mme. Schumann Heink made her concert debut at Gratz at the age of fifteen. Her first operatic appearance was in Dresden in 1878. Her rôles have ranged from *Carmen* through all the Wagnerian characters suited to her voice. She is one of the few great artists concertizing at the age of sixty-five, an honor she shares with Ignace Jan Paderewski.

Alma Gluck Sells Park Avenue Home

Alma Gluck, soprano, wife of Efrem Zimbalist, violinist, has sold her residence on Park Avenue, at the northeast corner of Seventy-second Street. The purchasers were Jerome C. and Mortimer

AMERICAN MATTHAY ASSOCIATION MEETS

Officers Elected at First New York Convention—Recitals Given

At a three-days' meeting held in the Riverdale School of Music, New York, the American Matthay Association completed its organization, adopting a constitution, electing officers, and making plans for 1926. Active membership is confined to United States citizens who have worked personally with Mr. Matthay and been specifically recommended by him to the Association. Others may become associate members by the same process, but associate members may not vote or participate in business sessions. From time to time the Association will elect a few honorary members.

Of forty-nine Americans eligible to active membership, thirty-three were accepted at the opening of the convention and thus became charter members. Myra Hess was elected an honorary member.

One of the purposes of the American Matthay Association, as stated in its constitution, is "to present Mr. Matthay's work, not as a method, but as a basic, comprehensive analysis which directs the attention to the musical side of the pianoforte through the specific act of tone production.

Bruce Simonds was elected president; Richard McClanahan, first vice-president; John Blackmore, of Chicago, third vice-president, and Albion Metcalf, secretary-treasurer. The second vice-president is yet to be chosen.

One of the first practical projects of the Association will be the raising of funds for scholarships with Mr. Matthay in London. A ways and means committee, of which Lila Holmes of Boston is chairman, will immediately start work on arranging concerts in various cities for the benefit of this fund.

Another project on which the officers are working is the bringing of Mr. Matthay and some of his English assistants to this country a year from this summer for a six-weeks' summer piano school.

On Tuesday evening, Dec. 29, Bruce Simonds gave a program including Arnold Bax's Second Sonata, Scarlatti's "Cat" Fugue, John Bull's "The King's Hunt," three numbers by Couperin, and works by Bach, Chopin, Ravel, Debussy, and Albeniz.

On Wednesday afternoon, Dec. 30, Albion Metcalf, of Boston, replacing Frederic Tillotson, who was ill and unable to appear, played Brahms' Intermezzo in C, Ravel's "Five O'Clock," Poulenc's "Perpetual Motion," Strauss' "Blue Danube" Waltzes, arranged by Metcalf, and Chopin's Waltz in A Minor.

G. Mayer and Shroder & Koppel, who, by the acquisition of the Gluck property, have under their control the complete block front on Park Avenue between Seventy-second and Seventy-third Streets.

Mana Zucca Completes Opera "Hypatia"

MIAMI, FLA., Jan. 2.—Mana Zucca, American composer, has completed an opera on the subject of "Hypatia" by Charles Kingsley. This is the first essay in the dramatic form of Mana Zucca, who is best known for her songs, choral works and piano concerto.

Beryl Rubinstein Weds in Cleveland

CLEVELAND, Jan. 2.—The marriage of Beryl Rubinstein and Elsa Landesman took place in the East 105th Street Temple on Dec. 29. Mr. Rubinstein is a member of the faculty at the Cleveland Institute of Music. André de Ribautpierre, violinist, was best man.

FLORENCE M. SARHYTE.

Son Born to Armand Tokatyan

Armand Tokatyan, tenor of the Metropolitan, is receiving congratulations on the arrival at his home of a baby son. Mrs. Tokatyan, before her marriage, was Marie Antoinette Abbey, of New York

Ernest Urchs' Daughter Is Married

Otonita Urchs, daughter of Ernest Urchs, artists' manager of Steinway & Sons, and Mrs. Urchs, was married on Dec. 29 to Dr. Edgar Montfort Pope, of Macon, Ga.

Jeritza Has "Real" Fall at Opera Rehearsal

MARIA JERITZA narrowly escaped serious injury in an unpremeditated fall from the stage cliffs in a rehearsal of "Walküre" on Monday morning of last week. The soprano had sung in the first act of the Wagner drama and then had mounted the "rocks" in the Act II setting to chat with Margaret Matzenauer. When Artur Bodanzky at the conductor's stand rapped to resume the rehearsal, Mme. Jeritza turned and inadvertently tripped. She started to fall, but was saved from the stage floor twelve feet below by the presence of mind of Thomas Curry, a property man, who grasped the singer and held her until she regained her balance.

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“Receiving:” the Artist’s Ordeal After the Concert



SOME EMBARRASSING MOMENTS IN MUSICAL LIFE

At the Left, Rudolph Ganz, Conductor of the St. Louis Symphony, Is Concentrating on a Strauss Tone-Poem, Unaware of the Fact That His Left Knee Is the Object of Adoration by a Rapt Concert-goer. Next George Barrere, Flutist, Piping Doughtily in the Most Approved Faun-Fashion, Is Revealed in Somewhat Expressionistic Guise in Proximity to a Tomb-Stone. The Latter Marker Is That of a Fair Listener to His Music Who Issued a Standing Invitation to Him to Play at Her—As Yet Distant—Funeral. Right, Willem Mengelberg Is Disclosed Weighed Down with Scores of New Compositions Which Admiring Composers Who Have Listened to His Orchestral Feats Have Urged Him to Perform as a Special Favor

WHEN a concert is over it is over, and that's all there is to it—for some unimaginative persons. Others passing out of the vast auditorium murmur, "Wonderful." And then there are always the quasi-intellectual lass and lad who do not blame the artist, but decide then and there that Beethoven should have been relegated to the tombs long ago. There are the critics, jaded bundles of clothes, alas! who rush out after the second number, and those who, with mouth and eyes wide open, who dash after the last number toward the stage to get all the encores at close range.

But the most bizarre specimen of all, one that might well be caged by Barnum's disciples, is the shoal of curious ones on line backstage waiting to meet the Great Artist, whether it be a child prodigy in the supreme glory of his debut or a veteran pianist who has just struck a farewell chord on the concert grand. Perhaps it would be unfair to make a sweeping statement that the artists' reception room is peopled completely out of curiosity. There are sundry motives, good and bad and indifferent.

Comes the old lady from Dubuque who heard the Great Artist thirty years ago when he made his debut in Des Moines. Doesn't he remember that day vividly, she presumes in loud tones, and how he got lost in the middle of the Bach Sonata? Artists love to be reminded of these pleasant incidents, and laugh indulgently with the old lady. Then there is the little girl who just learned that Sonata and is going home to play it the same way He did. Who worships idols of the market-place? And so for a few specific cases.

Paderewskian Shadows

At a recent Paderewski recital we stood in the offing and listened to the speeches of his admirers as they advanced one by one in the reception room at Carnegie Hall and sought a moment's audience with the pianist. In the first place it was a demonstration of Paderewski's versatility in dealing amiably with such a heterogeneous line. With the American Legion men, whose interest in the music itself had been, quite naturally, secondary—inasmuch as the concert was one of a series generously given for the benefit of the organization by the pianist—he was again the statesman and diplomat. With musicians who inquired about his interpretations or his

own encores, he spoke in the words of a poet. With ladies who excitedly murmured belated praises, he was the gallant and humble gentleman, and with the several young children who slipped in unseen, he was the kindly Santa of good cheer.

There was, for example, a pretty little creature whose piano teacher brought her in to meet Paderewski. When told that she played the piano beautifully, Paderewski smiled and said, "If your playing is as pretty as you look, it must indeed be a pleasure."

The child blushed and ran quickly away. Outside one could hear her saying, "Did he say that to me? Ooooooh!"

Paderewski's spontaneous wit is further illustrated in the case of a woman who came up to him and in a holy whisper said, "Your music took me to heaven, Mr. Paderewski!"

Whereupon he replied, "I am glad that you have come back since, for it gives me the opportunity to meet you sooner than I might have otherwise."

A Conductor's Mainstay

Rudolph Ganz tells with great glee the experience which he had after his first

concert last season, conducting the St. Louis Symphony. In the reception room he was being told by a long line that his orchestra played beautifully. The room was hot and stuffy. Everybody looked alike, and he was wishing the little carpet underneath his feet were a magic one and could waft him up through the skylight.

Another woman came up breathless and gushing. "Oh my dear Mr. Ganz!" she began, and he smiled a crooked smile, thinking "Another one!"

But the woman came closer and grew confidential. "You know," she whispered, "I could scarcely keep my thoughts on the music. Has any one ever told you that you have a most beautiful left leg?"

The Mona Lisa smile straightened into a broad Benchley grin, and Mr. Ganz asked quickly, "What, my good lady, is the matter with the right one?"

After the St. Louis Symphony had given a concert in Jackson, Miss., an old friend of Mr. Ganz, brought her little girl backstage, having no place to leave her while she spoke to the conductor. The child had received no preliminary warning and upon seeing Mr. Ganz in

the center of a most dignified gathering, she exclaimed in a high-pitched voice, "Oh mama, there's Mr. St. Louis an' he's lost the stick."

Leading a Double Life

It is almost safe to say that the Cherniavskys have been everywhere in the world except on the tail end of a vaudeville program. The last act is usually a juggling or acrobatic stunt and not a musical one, but nevertheless it has to do directly with this story.

After a concert in Johannesburg, South Africa, recently, the three Cherniavsky brothers were receiving guests. A skeptical and important looking gentleman approached, and there was a general hush in the conversation.

One expected intellectual words from him. And he said, "Didn't I see you boys in a juggling act in Brisbane last year?"

Leo, the violinist, who is fond of a good joke said, "Why you probably did, Mr. . . . and next year we are going to have a trapeze act!"

There is one rumor which is too priceless to keep back any longer. It seems that Bernard Shaw attended an Isadora Duncan recital in London and when he was introduced to the dancer, she is said to have exclaimed:

"Mr. Shaw! I have always wanted to meet you, for I believe that you are my affinity. Just think of the superman that would be the outcome of our marriage, with your glorious brain and my beautiful body."

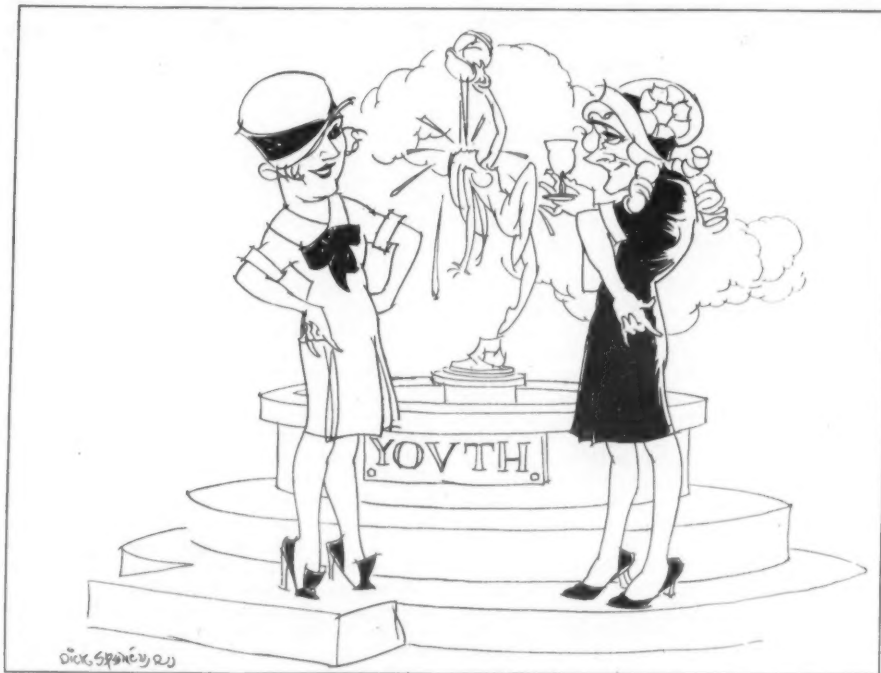
Whereupon Shaw is supposed to have replied, "But just think, my dear Miss Duncan, what a tragedy if the child should have a body like mine and a brain like yours!"

One chronic compliment always rubs Walter Damrosch the wrong way when he hears it, and that, he tells us, is quite often. Nine out of ten reception guests will say, "Well, I certainly enjoyed your music, Mr. Damrosch," adding quickly, "of course, I'm no real judge, though."

But Mr. Damrosch's prize compliment is one received on the New York Symphony's southern tour last season. A beauty languidly shook his hand after the concert and murmured in her best Carolinian accent:

"Oh Meestah Damrosch, Ah sure did love youah music. It jes' lulled me straight to sleep!"

Some musicians may object to having a claue, but there are more who would object to seeing a person sitting in the front row and not clapping. This



DIVA HAS INTERVIEW WITH JENNY LIND ADMIRER

Frieda Hempel (at Left) Is Revealed in Green-Room Conversation with a Lady Who, Sipping Leisurely at the Ponce De Leon Fountain, Regales Her with Anecdotes of the Swedish Nightingale

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"Carmen," Moscow Fashion, Thrusts Knife in Traditions

But Substitutes One Sort of Artificiality for Another, Critic Finds—Bizet's Music Contorted and Twisted to Meet Demands of New and Much More Sombre Libretto—Chief Distinction of Performance by Russian Singing Actors Is In Striking Tableaux, Managed With Art of Genre Painter

By Oscar Thompson



WITH the shibboleth of "Back to Merimée" to justify the manner in which they have worked their will on one of the most universally cherished art works of the lyric theater,

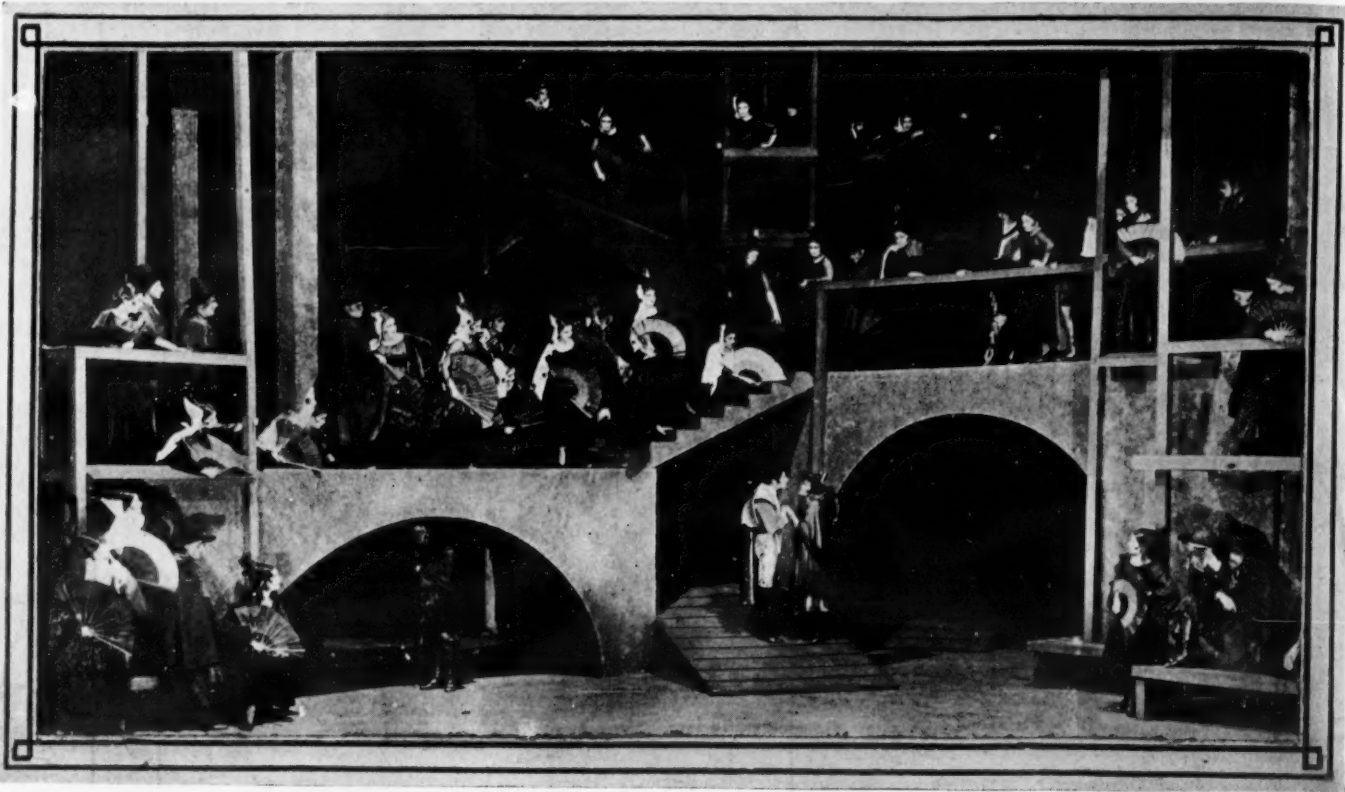
the Russian singing actors of the Moscow Art Theater Musical Studio have given New York their new "Carmen"; the Constantin Lipskeroff and Nemirovitch-Dantchenko "Carmen"—the "Carmen" of "Carmencita and the Soldier." It is still to a large extent Bizet's "Carmen," which implies that it also remains, though in lesser degree, the "Carmen" of Bizet's librettists, Meilhac and Halévy. For Merimée's "Carmen," there are still the bookstores and the circulating libraries.

The Russians began their fourth week at the Jolson Theater with their much-discussed new version of this pride of the Paris Opera, the evening of Monday, Jan. 4. There was a notable assembly of the optimates and the samurai. Applause over-stepped politeness in true operatic fashion when Bizet's household arias were sung. Enthusiasm was further attested by many demands for the raising of the curtain after each of the acts. Of course, Nemirovitch-Dantchenko's imposing head was visible, before the audience was content to go home. The impetuosity of Olga Baklanova, the "Carmencita" of the evening, in leading him to the stage, caused him to bump that same imposing head on a low arch of his own scenery, but this was no contretemps. These Muscovites even bump their heads pictorially!

This "Carmen," so much talked and written about, as best embodying the ideals of the Dantchenko "synthetic theater," where music is on equal terms with the dramatic, the plastic and the scenic, will not soon be forgotten, whatever the differing—and widely differing!—views of its auditors as to whether it improves or merely alters the operatic "Carmen" which all the world knows and loves.

It would be a hardy soul, indeed, who would prophesy that it will take the place of the traditional version in the repertoire of any of the leading opera houses of the world. No great gift of prescience is needed, on the contrary, to foretell the continuance of the Meilhac-Halévy-Bizet work long after this step-child has been returned to limbo. One wonders, indeed, whether the opera, in spite of its patent captations to the fashions of its day, is not outliving Merimée's novel; whether, in a time not far distant, a cry of "Back to Bizet" will not have far more of potency than this one of "Back to Merimée."

This "Carmen" of the Russians, with its new text by Lipskeroff, has no *Michaëla*. That is an instance of "Back to Merimée." The novelist himself is said to have ironically styled her "the girl in blue skirts with the braids over her shoulders." Instead of *Escamillo*, a toreador, there is *Lucas*, a matador, and in the circumspect company of the smugglers is a character that does not appear in the opera—*Old Dorotea*. *Lucas* and *Dorotea* are further ostents of the reversion to Merimée. So, too, is the change by which the famous scene of the cards, with its memories of Calvé, becomes an episode of melting wax (or is it lead?), thereby bringing another



A Glimpse of the Last Act of "Carmencita and the Soldier," as Given by the Moscow Art Theater Musical Studio. "Lucas," the Matador, Bids "Carmencita" Farewell While "Don Jose" Spies from Under the Arch



Olga Baklanova as "Carmencita"

detail into conformity with the literary original.

But when *Lucas* (alias *Escamillo*), abjures all thought of the bull ring, and even of the dark-eyed lady who waits for him there, and sings his mellifluous lay to words such as these—

"A stormy life is a glorious boon,
Even the death-blow of love is sweet.
There is no joy or passion that consumes

Like the heat in the thick of the fight.
Then let the death-knell ring,
The knell of love,
The boon of stormy life,"

one wonders wherein this means getting back to Merimée. Presumably there were bulls in the Spain of *Lucas*, the matador, as well as the Spain of *Escamillo*, the toreador. And why, if either must sing a lay to capture the heart of a very changeable *Gitana*, is not a song in praise of the bull fight just as good a song as one apostrophizing a stormy life? Perhaps only a Lipskeroff or a Dantchenko can hope to know the answer.

In a rearrangement of the scenes, the Toreador episode is lifted bodily out of Act II, and made a separate tableau in Act III, with the curtain falling at its close. With respect to the inevitable question as to whether it is better this way, the answer is—it is different.

Much of the change that has been made in this Russified or synthesized "Carmen" is just that—it is different. When a work is as thoroughly explored

as "Carmen," being different entails a certain inevitable freshness of interest.

The Russians give it that and more. They give it their extraordinary vehemence, their skill in suggesting character, and their sheer genius for pictorial effect. Goya, Manet, Picasso—even Gerome—and yes, our American Sargent—hang their canvases here. Tableau after tableau suggests such a study of groupings, of lighting and of the vibrational effect of color, as a master in oils might have given a chosen subject. And when one such canvas gives place to another, and another, and another—merging always in fluid action—there is a tendency to accord these amazing picture players credit for even more than they achieve.

But to return to the Lipskeroff-Dantchenko revision. It is more drastic in the reading than it appears in the playing. There is a far greater stress placed upon the fatalism of the Gypsies. *Carmencita* seems as much concerned in voicing sinister prophecies as she is in wrecking hearts. "The Habanera" becomes a rather shuddersome lilt, with its

"You die—who cares!
First dance and sing and then—the knife."

and its illuminating reminder—

"Like a tornado I break them and twist them,
And am false to them all!"

* * *

THIS "Carmen" has no ballet, though there are momentary outcroppings of dance among the smugglers. (The ballet music, we are reminded, was borrowed by Bizet from his "L'Arlesienne," anyway.) It has no ta-ra-ta-ra-ing lads to march beside its soldiers, and no marching soldiers for them to ta-ra-ta-ra about. It has no handsome young *Morales*, but there is an *Adjutant* who has an engagement for "Carmen," is given drugged wine by the smugglers and stabbed to death by *Don Jose*—a substitution in the second act for the seizure of the Colonel. It is this homicide, and the fear of the rope, as well as *Carmen's* cajolery, that leads *Don Jose* to cast his lot with the outlaws.

This "Carmen" has no cigarette factory, no inn of *Lilas Pastias*, no picturesque mountain pass, no entrance to a bull ring. A single set suffices, as in "Lysistrata." But there is not even a revolving stage, as was used in the Greek comedy, to present different aspects of the same pillars. What has been described as "the theoretic stage"—arches, balconies, steps—with several levels, suffices for five scenes. Ingenious lighting—as well as the deft suggestions given by the characters, and the barest of stage furniture—aids in giving the desired illusion.

The most curious and strikingly individual feature of the entire conception is the use of the chorus. This (with not



Ivan Velikanoff as "Don Jose"

a little of its music eliminated) sings from various stations on the upper levels of the scene, never descending in a body to the "main floor," so to speak, of the stage. It plays the rôle of commentator after the fashion of classic old Greek chorus—so effectively demonstrated in "Lysistrata." This is in alignment with the avowed aim to focalize the interest on *Carmen* and *José*, representing the immemorial attraction and repulsion of male and female, and to strip the story, so far as possible, to this essential. Much of the fatalistic element in the text is accorded to these watchers on high; though what an American audience hears is Bizet's familiar and tuneful music, not the sinister Russian words.

Who, for instance, hearing the honey-sweet cigarette chorus (even with the cigarettes eliminated) would think of a warning, such as this:

"She comes, she will burn your heart to ashes.

This dry heat corrodes the soul.
In such a heat even poison may cool us.
Shadows pass, vapors glow on sultry days.
Beware! Beware!"

There are times when the action is more direct than in the opera, times when it is less so. An instance of the latter is the final scene, where, with the bull-ring throngs eliminated, *Carmen*, *Don Jose*, and *Escamillo* move in panto-

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"Cena Delle Beffe" Has American Première

[Continued from page 1]

But the libretto from Sem Benelli's play of Florence in the days of Lorenzo il Magnifico, proffers opportunities for groupings to recall the canvases of old masters.

Mr. Urban's settings needed only intelligent disposition of the characters to achieve this. Stage Director Thewman and Stage Manager Agnini did their part well. Pictorially, the operatic "Jest" equals or perhaps outdoes the drama, in spite of the inevitable contrast in the dramatic art of its chief interpreters.

An enormous throng was congregated about the rail at Saturday's première. Evidently either the cast, or word that had preceded the opera from Milan, where it was first produced only a year ago, had exerted an extraordinary pull on the new world's Italy. More conservative opera-goers, with "Andrea Chenier" and "Fedora" as lights to guide them, were prepared for the frenetic excitement in which they could not join—and also for the inferior quality of the opera itself, which was just what might have been predicted for it on the basis of familiarity with the earlier Giordano scores now in the repertoire.

Enthusiasm took the form of frequent demonstrations during the progress of the action and countless curtain calls at the end of the acts. Ruffo's popular success was probably the most sweeping he has attained at this opera house, and that of Gigli was almost equally pronounced. There was no need to recall the Barrymore brothers, co-stars of Broadway's well remembered production of the Benelli play, to see the shortcomings of either, but it can be said that each gave to his rôle a dramatic intensity, within the limitations of his own histrionic powers, that played a part scarcely secondary to his singing in evoking shouts and much pounding of palms.

Some titters there were, when over-acting approached the ludicrous, but these were lost in hisses directed chiefly at the over-enthusiastic.

The cast of the Metropolitan première was as follows:

Giannetto Malespini... Beniamino Gigli
Neri Chiaramantesi... Titta Ruffo
Gabriello Chiaramantesi... Angelo Bada
Tornaquinci... Louis D'Angelo
Clandra... Vincenzo Reschiglian
Fazio... Millo Picco
Trinca... Giordano Paltrinieri
The Doctor... Adamo Didur
Lapo... Max Altglass
Ginevra... Frances Alda
Lisabetta... Ellen Dalossy
Ladomina... Merle Alcock
Flammetta... Grace Anthony
Cintia... Henriette Wakefield

Conductor, Tullio Serafin

* * *

SUBTLETY was scarcely to be expected in this operatization of "The Jest," either in the music or the performance. Though Benelli himself adapted his play for libretto purposes, there is inevitably a blunting and brutalizing of its finest scenes. All semblance of poetry vanishes. It becomes melodrama—the all-too-familiar verismo. As an opera, it belongs with "Pagliacci," "Cavalleria Rusticana," "Tosca" and "The Jewels of the Madonna." Like "Tosca" it has a book that music can scarcely enhance, but if treated skillfully enough, will not vitiate.

Giordano's amply recognized sense of the theater serves him well at times, only to desert him when he needs it most. The operatic "Jest," like "Chenier" and "Fedora" is the work of an exceedingly clever craftsman, but one not always certain of either ends or means.

That Benelli should have consented, much less have collaborated, in this operatic parody of his drama, is surprising. Surely, he of all men, must recognize the difference between the afflatus that produced Montemezzi's setting of his "L'Amore dei Tre Re," and that which has entered into Giordano's transmutation of "The Jest."

Saturday's performance recalled a thought of a year ago: how much better for both undertakings, if it could have been Giordano's lot to essay the melodramatics of "Giovanni Galluresi" and Montemezzi's to be attracted to "La Cena Delle Beffe!"

* * *

THE libretto supplied Giordano is rather torrid reading. Those who best remember the play are quite certain the Barrymore production had no such lines for the speaking actors as are sung in the opera to indicate the frailty



Photos Mishkin, and Nicholas Muray

Three Principal Artists in the Metropolitan's First Performance of Giordano's Opera, "La Cena Delle Beffe." Left, Titta Ruffo as "Neri," Right, Beniamino Gigli as "Giannetto," and, Inset, Frances Alda as "Ginevra"

of the fair *Ginevra*, both in what she herself sings and what is sung by her several equally acceptable amorists.

Conveniently succinct is the summary of the story supplied by the opera house, as follows:

The banquet or *Cena* ordered by Lorenzo the Magnificent, was ostensibly intended to establish peace between *Giannetto Malespini* and the braggart brothers, *Neri* and *Gabriello Chiaramantesi*, who had duked him in the river Arno because they suspected him of making advances to *Neri's* sweetheart *Ginevra*. The real reason of the feast is to give *Giannetto* a chance to even scores with his assailant. Incidentally, *Neri* notices that his brother is also fascinated by *Ginevra*. To impress *Giannetto*, *Neri* lavishes caresses on the fair but frail lady, whereupon *Giannetto* wagers he will not dare indulge his swashbuckling habits in the Checcozino where the lusty youth of the city foregather for their bouts. Accepting the bet, off goes *Neri*. *Giannetto*, picking up the cloak *Neri* had left behind, bids his companion *Fazio* spread the report that *Neri* has gone mad. The jest has begun in earnest.

Ginevra learns from her maid next morning the story afloat of *Neri's* murderous madness. She denies its likelihood, as she says he had spent the night in her house and seemed perfectly sane. But it was *Giannetto* disguised in *Neri's* cloak who had been her guest. *Giannetto* appears, pleads his love and his desire to save her from a monster and be avenged on him at the same time. Presently *Neri* arrives, but as all believe the story of his madness, he is overpowered and led off swearing vengeance on *Ginevra*, *Giannetto* and all concerned in his deception, capture and humiliation.

Pursuing his revenge, *Giannetto* parades before his victim one after another of *Neri's* luckless lights-o'-love, as the bully is confined in a dungeon in the Medici palace. They deride him, believing him insane—all except one, *Lisabetta*, who is moved to pity and doubts his madness. She discovers the truth and, counseling him to play the helpless idiot, succeeds in having him released by *Giannetto*.

The tragedy closes in *Ginevra's* house. She is awaiting a May night serenade. Suddenly *Neri* enters. He reproaches her ferociously. She pleads she was betrayed. He brutally orders her to her room and bids her prepare for the lover she awaits. Then he hides. Presently a man in a red cloak hurries in, crosses the apartment and enters *Ginevra's* room. Cries of terror are heard. *Neri* reappears, only to meet *Giannetto*, whom he believes he has just slain.

"You!" exclaims the bully, dumfounded.

"Your vengeance was too swift," replies *Giannetto*. "*Ginevra* had more than one lover. You killed your brother *Gabriello*."

Giannetto is prepared for death. Surely *Neri* must kill him now. But the bully actually loses his reason and is led away muttering: "*Lisabetta*, my loved one, where art thou?"

* * *

SUCH merits as Giordano's setting of this tale possesses are those bespeaking a craftsman of the theater and a skilled master of the orchestra. He knows how to write for voices. The melodic line is always grateful for the singer, there are plenty of telling high tones and these are conveniently spaced. The composer possesses Puccini's knack of making the voices seem even better than they are—a matter of orchestration.

There is no web spun by the instruments independently of the voice parts; there are few annoyances or distractions in the form of counter melodies or contrapuntal devices. Orchestral commentary, too, is scant, though heed has been taken of the laughing brassy in Verdi's "Falstaff," to the benefit of the first act narrative of *Giannetto* and the final measures of Act Three, where they body forth his vindictive exultation.

This is the Puccini singing orchestra, supporting the voice with a glow of tone that merges with the vocal timbre, enhancing it and adding to its resonance and volume. It is the sort of orchestration that makes the "Racconto" in "La Bohème" seem like the work of a far better singer than the same tenor's "Una Furtiva" in "L'Elisir d'Amore." It is scoring rich, full-blooded, sensuous, and used with sure effect by one who knows his instrumentation.

In the first and final acts, Giordano meets most of the dramatic requirements of the text. He underlines skillfully, if not subtly; he treats conversational interchanges with a felicitous management of accent and phrase. There is no clumsy declamation, no stilted utterance. If the other acts were equally good workmanship, the faults of "La Cena Delle Beffe" would be largely negative—chiefly the lack of individuality and of musical inspiration. But in the second and third acts, where more sustained and obvious melodies are employed, there is much downright banality.

Inappropriate and essentially cheap is the tune used to express *Giannetto's* triumph at the end of the second act—a recurrence of the earlier love music, a feeble glorification of concupiscence. Unworthy of a place in the "Barber of Bagdad" is the comic opera music which

Giordano devised for the torturing of *Neri* in the prison episode.

Surely it is a Neapolitan street tune that *Giannetto* employs to taunt *Neri* when he ironically counsels patience and tells the helpless prisoner that all is for his own good!

And is it conceivably humor that is intended when the high-hatted *Doctor* of the prison episode introduces a patter-song to these tragic environs, with words that have to do with various ways of testing *Neri's* madness?

RUFFO as *Neri* had opportunity to expend the full volume and sonority of his extraordinarily powerful voice. That boastful bully had need of some such voluminous organ though he might have been more patrician in his use of it. In appearance, too, the baritone admirably bodied forth the muscular braggart, and when he struggled with his captors there was more than the usual semblance of a fight. His simulation of madness had effective details, which were partly nullified, however, by others that bordered on the comic.

The entire characterization was one of large, rough-hewn lines, as vehement physically as it was vocally, and hammering home its points with the blows of a sledge.

It would have benefited if it had been less fidgety.

Some of the baritone's big tones were of noble beauty. Others were driven so hard that their resonance lost focus. In all, it was an operatic impersonation of much power, but of curiously conflicting virtues and defects.

Gigli's *Giannetto* required of him the heroic, robust singing that he has given to "Andrea Chenier." Leaving aside the qualms of those who believe his organ has a lyric beauty that ought never to be sacrificed for the sake of mere volume and intensity of tone, it must be recorded that he poured forth an opulence of voice in this music to match that of Caruso in the same period of his career. Whether such parts are of benefit to him is one thing; his success with this one, quite another.

In the First Act narrative of his mistreatment at the hands of the brothers, "Calato in Arno e pugnato poi," in the luridly amorous "Mi svestii" of Act Two, and the taxing and theatrically telling "Non e la vita un gioco con la morte?" of the Third Act, he sang with much of sheer vocal splendor, despite a continual pressure for power that might have been disastrous in a voice less admirably produced.

In his acting was an earnest effort

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Musical Surgeons, or the Critical Operating Table as It Is Conceived by a Feminine Melodic Scribe—When Reviewers Nod and Quaint Errata Rise—Elephant Phobia Is New Terror to Diva—Presto!—How One Phonograph Recording Was Changed Into a Park Avenue Mansion—All About a Merry Yuletide Séance at a Famous Musical Institute—Operatic Moons' Idiosyncrasies—Strauss Takes on New Strength—The Plus Recital

Dear MUSICAL AMERICA:

HARKEN to Olga Samaroff!

In setting forth her credenda, now that she is a daily newspaper critic, and not, for the time being, a virtuosa of the piano, she has not forgotten the artist's point of view.

To quote her first article in the New York Evening Post:

"Human nature, with its virtues as well as its weaknesses, inevitably plays a vital part in the mental attitude of most professional musicians toward criticism. If a surgical specialist, who had devoted his entire life to perfecting some complicated and delicate operation, were to be forced to accept a public appraisal of his work at the hands of general practitioners who have never wielded the scalpel, every time he performed the operation he would doubtless rebel.

"It is not pleasant for the musician who has given his all at a public performance after years of work to read an unfavorable account of what he did in the papers. He can scarcely be blamed for feeling, just as the surgeon would, that he knows more about his particular work than his judges possibly can. But it is also true that in diagnosis, the general practitioner can often tell what is wrong with a patient, and the critic contends—with a great deal of reason—that criticism is a function quite apart from performance and that a native critical perception developed by knowledge and experience permits the formation of an opinion which can have real value."

In this connection she recalls the assertion of W. J. Turner, the English critic, that the contention of some artists that only the art practitioner has sufficient understanding to criticize that art is "the purest nonsense invented by bad artists to safeguard their works from criticism."



MME. SAMAROFF plainly has begun her new duties with an attempt to reconcile two essentially antithetical and conflicting points of view, though she expresses doubt as to whether this can ever be fully accomplished. She recognizes that musical criticism is a necessity for the third party, the public, which stands between artist and critic. So she sums it all up by prophesying that "the critic will continue to dispense praise or blame according to his conviction," and "the artist will continue to advertise the praise and resent the blame."

Like most of our critics, she sees the solution, so far as a solution is possible, of this trilemma of artist, critic and

public, in a still more general recognition of the principle that our reviews are not fiat and ukases of the courts of last resort, but merely the impressions and opinions of individuals.

She commends the caution of present-day reviewers with respect to forming drastic judgments or making sweeping statements. Taking their cue from the many mistakes of the past, they realize, she says, "the obvious truth that no set of divine commandments governing music and its making were ever given to man—or to any critic."

She takes up her duties, she writes, to give her own impressions, but "with no belief in musical criticism as a tribunal before which musicians are tried."



TO carry on Mme. Samaroff's legal simile, every musician, be he composer or executive artist, is presumed to be innocent until proven guilty.

Also the presumption is in favor of his sanity unless the contrary is established by a preponderance of the evidence.

The same rules of justice should apply to critics, and more than the mere assertion of an offended artist really should be necessary to brand any of our reviewers as know-nothings or imbeciles.

But is a critic to be assumed to be correct in whatever he asserts as fact (in distinction from what he puts forth as opinion) until the contrary is shown?

If so, a more leisurely pace and more time for research, as well as a thirst for verification, would seem to me to be required. Scarcely a week passes without some one of our reviewers stubbing a toe on some detail that is a question of fact, not opinion.

My second assistant historical imp points out, for instance, one such mistake in Mme. Samaroff's first article for the Post. In speaking of color-light and music, she says that the English composer Bliss has written a "Color Symphony" not yet produced in America. This particular imp was present when the Boston Symphony, conducted by Pierre Monteux, played the Bliss Color Symphony—with its four movements of "Purple," "Red," "Blue" and "Green"—in Carnegie Hall on the afternoon of Jan. 5, 1924.

The imp is sure of his facts, as he not only made the proper entry in the Domesday book, but he has been color blind ever since!



BUT Mme. Samaroff has no reason to take any such minor bobble to heart. In these days, when new music is deluged upon New York in such quantities that no one individual can hope to hear all of it, almost everyone's foot slips. Only a day or so before the Post article of which I speak, Samuel Chotzinoff, writing in the Morning World, included the following in his review of Respighi's new piano concerto:

"They all seem to agree that the one way to make Italy again a self-respecting musical nation is to employ the Gregorian chant and use some of the old dance forms like the 'cliacona' and 'passacaglia.' Last year Mrs. Rudolph Polk introduced the 'Gregorian Concerto' for violin by Pizzetti, one of the members of this younger school, and yesterday afternoon at Carnegie Hall the Philharmonic Society played Ottorino Respighi's piano concerto, also based on a Gregorian chant, with Mr. Respighi himself as soloist."

The "Gregorian Concerto" which Polk played (the "Mrs." is doubtless an error of the types) and which Albert Spalding also presented, was not written by Pizzetti but by Respighi himself.

It is not solely the newcomers in the critical field who err now and then. I well remember how, only a few seasons ago, the scrupulous, ever-careful Richard Aldrich attended a concert at which Willem Mengelberg conducted a performance of Strauss' "Death and Trans-

figuration," duly listed by that title on the program. His review spoke, instead, about the conductor's presentation of the same composer's "Heldenleben," reminding his readers that it was dedicated to Mengelberg.

To nod is human; and to note the nods, I will admit, is anything but divine!



EVERYBODY has his pet superstition, so they say, even those who would scorn to pick up a pin or to quail at Friday, the thirteenth.

Queen Mario, the tiny coloratura soprano of the Metropolitan, has elephants in especial awe—that is, unless they have their trunks turned up.

Some one told her that the giant pachyderm was a bearer of ill luck if his trunk was turned down. She pooh-poohed any such nonsense and to prove her disbelief, went out and bought herself a nice ivory and ebony elephant and put him on the mantelpiece in her living room.

The next day she was stricken with bronchitis and couldn't sing for nearly a month. It occurred to her that the elephant might be responsible, so she flung it out of the window.

Now it happened that next door to the hostelry where Miss Mario lives, was a particularly gay night-club, and it was on the roof of this that the ebony and ivory elephant fell.

That very night, the club was raided by Mr. Buckner's myrmidons, and padlocked for a year!

"And if that doesn't prove that elephants are unlucky," said Miss Mario, "I'd like to know what does!"



ONE million records—sold!—of "Carry Me Back to Old Virginia" enabled Alma Gluck to show her husband, Efrem Zimbalist, a thing or two in the way of successful investments.

Zimbalist, so his artist wife has revealed, has his own theories as to how a far-seeing man may provide against a rainy day. His road to competence is to be followed by the purchase of "Strads" at \$50,000 or so each.

In a century or two they may be worth four or five times that much!

But Mme. Gluck's way is quicker, as she has demonstrated. With the royalties of a single record, she bought a valuable piece of residence property, spent a considerable sum in improving it, and now, only five or six years later, she sells it at an advance of 100 per cent!

And this in spite of her husband's reported protest that he could see no reason for their acquiring a twenty-room mansion on Park Avenue!

Women in business, everywhere, have a new talking argument that will be none too easy to ignore or controvert.

Mere man can only fall back for a loophole on Mme. Gluck's references to the radio as having greatly reduced her record royalties. Nothing that the radio will do is likely to prevent the doubling and redoubling in value of genuine Strads.

Or—here's the crushing retort—in Manhattan real estate!



YOU may remember Belphegor, the demon who fled from married life after a trial to learn whether wives drive their husbands to my fiery dominions.

Thoroughly chastened these days, he is one of my busiest and liveliest informants. He is just back from Philadelphia with a tale of Christmas party at the Curtis Institute of Music. Thoroughly shocked, he tells me that a lively jazz orchestra provided the music.

It seems that Mary Louise Curtis Bok (Mrs. Edward W.) founder of the Institute, was hostess to a gathering of 250 students, faculty members, and out-of-town guests. Belphegor noted Carl Flesch, Marcella Sembrich, Mme. Charles Cahier and Louis Bailly there before anything happened to offend his sensitive nature.

He could scarcely believe his ears, however, when the jazz tunes started, and he noted members of the Philadelphia Orchestra, including Thaddeus Rich, the concertmeister, Marcel Tabuteau, the first oboe, and William Kincaid, first flute, not only tolerating but apparently enjoying the saxophonic commotion.

His eyes, too, were put to a severe strain when he beheld Harold Bauer sitting out most of the dances with Josef Hofmann.

To aggravate the scandal, Carlos Salzedo brazenly disguised himself as "the phantom of the opera." Whose opera was not specified. But one surmised it might be the Deems Taylor work so mysteriously and anonymously commissioned for the Metropolitan.

What drove Belphegor back to me was the sight of some of our most erudite pedagogues prancing the "Charleston," in rooms where during school hours, the music of the masters is taught, analyzed and performed. The three B's—he lamented—were now four—Bach, Beethoven, Brahms and Irving Berlin.



SOMETIMES, when I tire a little of listening to music, I vary my wanderings by going to an operatic spectacle just to see what the principals and the chorus will do with their costumes.

The extreme care taken by a prima donna, wearing voluminous skirts, to avoid embarrassments with a hefty train is quite understandable in these days of the emancipation of woman from the knee downward. But when a medieval hero has to lift his feet with caution lest he trip on his sword, or tangle his gorgeous slippers in a cloak or mantle, the subtle reminder that he ordinarily wears the common or garden variety of pants is inescapable.

The remedy for disillusion might be for every operatic singer to wear his stage costumes so constantly in the privacy of his own home that they will become part of his routine experience and cease to worry him on the stage. Dame Albani tells a story about engaging on the "other side" a young tenor for an American tour on which she planned to give excerpts from "Faust" in honest-to-goodness operatic style. On board ship, this gentleman astonished his fellow-passengers one day by appearing in the merciless glare of the deck at high noon, in his Faust costume. Asked why, he explained that he had never sung the part—had, in fact, never sung in opera at all—and wanted to "get used" to the strange clothes.

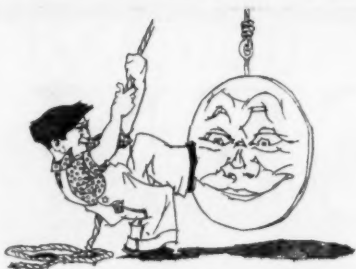
That youth had the right idea. I sometimes think no singer should be permitted to appear in an opera until he produces a well-attested certificate, signed by various men and women with whom he associates, that he has worn his operatic dress at least half an hour every day for a week, and has walked, bowed, put his right hand upon his heart, and extended both arms imploringly while in full panoply.



NOVELISTS, as you know, are notoriously careless about the moon. With nonchalance they make a crescent moon rise in the east, and perform other feats of astronomical magic. Poets and dramatists are more accurate as a rule, and on the stage one seldom sees breaches of sidereal laws.

Even such a painstaking institution as the Metropolitan can run contrary to

[Continued on opposite page]



[Continued from preceding page]

natural science, however, and there was a conspicuous instance in the performance of "La Gioconda" I happened to see the other evening. The setting for the second act was bathed in the radiance from a full moon, and as the action progressed the moon sank slowly downward, setting precisely at the conclusion of the duet between Enzo and Laura. It was very pretty and effective, but—

I suppose it would be futile to remind the technical expert who has charge of these details that the full moon does not set in the middle of the night.

Also I find myself wondering by what miracle the scene continued to be illumined by the pale lunar light long after the satellite had disappeared from view.



SPEAKING of Strauss, have you noted the manner in which conductors are turning this year to those latter works which American audiences believed some time ago they had consigned to the discard?

And, let me hasten to add, the younger critics seem to be seconding the orchestral leaders in the re-discovery of these works, on which the verdict of thumbs down was pronounced by their elders.

Let us give Lawrence Gilman of the *Herald-Tribune*, due credit for much of the swing of sentiment toward the Strauss "Don Quixote." Twenty-five years ago this was among the tone poems which represented, for most critics, and to a certain extent the public, decline in the powers of the composer of "Don Juan," "Death and Transfiguration" and "Till Eulenspiegel."

Now, Gilman boldly proclaims it a masterpiece and many concert patrons are ready to agree.

Last week the New York Philharmonic ventured to bring out of limbo "Also sprach Zarathustra." Since the day when it was new, thirty years ago, it has been treated in America as a product of a waning master, with some superb spots, such as the stunning sunrise of its opening bars, but thematically sterile. Now comes Olin Downes, in the *Times*, with what borders on a panegyric. He reverses the old manner of appraisal which counted the tone-poem a failure in spite of some good moments. With him, it is a work of power, in spite of certain defects.

If it is a failure, it remains, in Downes' view, a glorious failure and one more worthy of admiration than many a small success which dared nothing half so courageous.

So, with "Don Quixote" and "Zarathustra" thus receiving fresh and more favorable appraisals, it is highly interesting to note that Alfredo Casella has included the "Domestica" on one of his forthcoming programs, and that Serge Koussevitzky has gone even farther into the supposed decline and has resuscitated the "Alpine" Symphony.

I shall be tempted, if the reviews are as favorable as those that have recently been written of "Don Quixote" and "Zarathustra," to print the new evaluations in parallel columns with those that were written by Messrs. Krehbiel, Finck, et al. in fulfilling their solemn duty of shaping American opinion with respect to Strauss.



BEFORE I leave the topic of the newspapermen, I wish to take due notice here of something contained in a review of a concert by Emilio de Gogorza in a Pacific Coast city. What has caught and held my eye is this pertinent bit of biography, near the start of the review: "He was born in Brooklyn, N. Y., while his parents, Spanish, were traveling."

Of course the very next sentence re-

'El Retablo' Delights At American Premiere

Puppet Opera Presents an Adventure of "Don Quixote," With Music of Much Charm—League of Composers Gives Work Its First Hearing in This Country as Part of Program Devoted Entirely to Manuel de Falla—Mengelberg Conducts and Landowska Plays as Member of Orchestra—Soloists Sit in Pit and Action Is Entirely by Marionettes.



Sketch by Remo Bufano

L RETABLO DE MAESE PEDRO, puppet opera by Manuel de Falla, captured the imagination and the affection of an audience of the elect which completely filled Town Hall the evening of Nov. 29.

Nothing else that its sponsor, the League of Composers, has introduced to New York has been so felicitous, so novel, so delectable, as this miniature lyric drama, of less than thirty minutes' duration, visualizing an adventure from Cervantes' "Don Quixote"—that of Master Pedro's marionettes.

In this instance the fantoccini were those of Remo Bufano, and quite the most amusing and winsome that can be recalled. They provided the piece de resistance of an all-de Falla evening, which also included orchestral numbers from the ballet "El Amor Brujo," and a group of songs.

Aside from the puppets and those who manipulated them, the participants were Willem Mengelberg, leading a small orchestra of players from the New York Philharmonic, with none other than

moves all suggestion as to any irregularity in the celebrated baritone's introduction to this mundane existence, for it chronicles that he left the United States at the age of two and spent his first years in Spain.

But, to continue: "He was a linguist from the beginning."

SOME of our managers have friends who are "scouts" for new talent, like the men the Big League baseball clubs send out to watch the players in the minors.

I have been wondering if they have discovered and made report on Beatrice Lillie, chief jester of Charlot's Revue.

By her own account she has sung in all the "I-E-A-O-Ian Halls" of the world, received unprecedented acclaim. To swell the Charlot funds she is singing "for the first time in revue," just a little ballad "The Roses Make Me Remember What Any Nice Girl Would Forget." She sings in the "grandest" of concert manners, terribly, but conventionally, attired, about old-fashioned gardens and old-fashioned blossoms.

She carries flowers and receives them from her "public." They are not a very pretentious assortment, to be sure, but one gets the impression that, after she went to the expense of hiring the hall, there wasn't much money left over to spend on floral tributes.

I know of some regular concert patrons who habitually sit tight-lipped, and apparently agonized — when not sound asleep—at the recitals they attend, but who apparently had just the variety of concert singing they really enjoy, when they listened to Lillie.

Maybe the motto for Aeolian, Town and Carnegie Halls should be that familiar shibboleth of after-dinner speech-making festivities,

"Louder and funnier!" says your

McPherson

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Wanda Landowska at the harpsichord; Eva Gauthier, the vocalist of the de Falla song group; and, in "El Retablo," Raymonde Delaunoy, mezzo soprano; George Rasely, tenor, and William Simmons, baritone.

As the little opera was of barely thirty minutes' duration, the ballet excerpts, songs and puppet show were all disposed of before eleven o'clock, in spite of the fact that the program did not begin until after nine and was protracted by a generous intermission.

Salient facts as to the composer and the history of "El Retablo" were published in these columns in advance of the performance. Only three years have passed since the work was completed and but two since it had its initiatory performances, first in Seville in concert form, and subsequently as an opera da camera in the Paris salon of the Princesse de Polignac, who was present Tuesday night for the American premiere.

A detail of importance and debatable effectiveness was the use of puppets for all the characters of the opera, both human and marionette. In Paris, *Don Quixote*, *Sancho Panza*, the *Showman* and his *Boy* were singing actors, and only the figures of the play within the play were manipulated with strings.

Doubtless there is room for a difference of opinion as to which is the better method, that which prevailed in Paris or the one employed here. The reviewer's feeling is that the music of de Falla clearly calls for the former. He has distinguished too clearly between *Master Pedro's* mannikins and *Master Pedro's* knightly audience, to make it easy to reconcile the music to an all-puppet presentation. The wistful humanity interwoven with the grotesquerie of the addled adventurer tends to evaporate, if this becomes merely an episode of a puppet interfering with other puppets, rather than a flesh and blood warrior decapitating lifeless dolls in the delusion that he is affecting a timely and glorious rescue.

Nothing but praise can be given for the management of the marionettes, and if the universally beloved *Don* is to be bodied forth in any such form, then by all means let us have the six-foot edition of him which Mr. Bufano gave us, as droll and as close to humanity, perhaps, as any such many-stringed warrior is ever apt to be.

The technique of the puppeteers in keeping these strings from tangling one with another, would have been a marvel in itself if the movements of the little opera had not distracted attention from the masked and hooded figures that kept it in progress from a position on a sort of ship's bridge above the pantomime.

The music of "El Retablo" is modern music, but of the modernity of Maurice Ravel or the Stravinsky of "Petrushka," rather than of the atonalists and polytonalists. It is Spanish, but not "popularly" so. It uses old dance forms, including the gaillarde and the seguidilla, but not in a way to suggest ballerinas swirling to castanets, or a lesser Sarasate fiddling ineffably of his native land. There is atmosphere, and there is color, plenty of both, but they are secondary to the romance. While it is very clear that Spain is the land of *Don Quixote's* absurd adventuring, *Don Quixote*, and not Spain is the composer's subject.

The proceedings on the interior stage of the fantoccini are deftly underlined in the orchestra, which admits an acquaintance with the exquisite ways of the Parisians, but has a certain full-bloodedness not derived from Debussy or Ravel. More telling, however, than these many ingenious and appropriate devices of scoring, is the commentary of *Pedro's Boy*, the Trujaman, or interpreter. In what at most times is almost a chant



Sketch by Fruch

Remo Bufano and Willem Mengelberg

but at other moments approaches arioso, he prepares the *Don* and his faithful (if slumbering) *Sancho Panza* for what is to come, pointing out the developments in the puppet story which finally arouse the excited onlooker to laying about him with his sword.

There is a touch of the liturgical in this chant, a recollection of the plain-song, curiously intermingled with the semblance of a boy's street cries—not altogether realized in Tuesday's performance.

There are echoes, too, of troubadour balladry, and traces (so an authority on Spanish music informs us) of tunes that are of national or Catalanian renown. There is one such melody as the captive *Melisendra* muses, in durance vile, while awaiting rescue from the Moors by her husband, the doughty but procrastinating *Don Gayferos*.

But the music nowhere else reaches the level of beauty of *Don Quixote's* concluding apostrophe to his ideal woman, the much loved *Dulcinea*, for whose sake he has gone adventuring. This has the mellowness, the wistfulness, the sense of consecration, that abides in the most eloquent pages of the Strauss "Don Quixote," the supreme musical setting among an innumerable host of essays extending back to the English Purcell. Only here has de Falla written music that transcends the artistic and the deft. It rises for the moment from the ingenious to genius. It is, in the very nature of what he was illustrating and embodying, his one opportunity. He meets it with a glorification of his art.

Here, as nowhere else, there was a tug at the emotions.

Quite naturally, it was here, most of all, that the use of a marionette to represent the protagonist left a feeling of belittling; and of possibilities only partly realized.

The singers, seated with Mr. Mengelberg's orchestra and the incomparable Landowska in the pit, were heard but not seen while the black robed puppeteers kept their mannikins in motion. Mme. Delaunoy, as the *Boy*, carried the weightiest burden, and if the results were not what they might have been with a singing lad of fourteen upon the stage, they merited praise. Mr. Rasely, substituting for Rafaelo Diaz, who was indisposed, was all vocally that *Master Pedro* needed to be, and Mr. Simmons gave full, warm and sympathetic tone to the music of the errant hidalgo.

A better exposition of the orchestral score than that given by Mr. Mengelberg can scarcely be conceived, and the harpsichord parts possessed Landowskian charm. The stagecraft of the puppet show was admirable and the scenic background a delight.

Town Hall, however, was not the place for a presentation of this kind. It is too wide for its depth, and many persons at the sides were as badly off as the occupants of the so-called "blind" seats at the Metropolitan. As they could not see the inner puppet play, they were denied much of the pleasure of the evening.

Any one of a number of small theaters doubtless would have proved far more suitable.

The little opera, of course, was the backbone of the de Falla program. The

[Continued on page 37]

JULIA CLAUSSEN

Prima Donna Mezzo-Soprano, Metropolitan Opera Company

"Superb. Her voice fresh and golden, like some great throbbing cello"

"An artistry and vocal brilliance of great appeal"



Photo by G. Matillard Kessler

Carnegie Hall Recital, Dec. 11th

"Madame Julia Claussen made a lovely picture on the stage of Carnegie Hall last night, and her voice was like soft warm velvet. She sang a recital of seventeen songs and arias, and among them the old war horse 'Oh Priests of Baal,' from Meyerbeer's 'Prophete,' and this number, particularly, was done with stunning effectiveness. All the more so since it calls for great coloratura work, and this is rarely found in the vocal equipment of a mezzo—at least nowadays. Mme. Claussen's voice didn't get tinny in the upper register. It kept its floaty and fluffy quality throughout. Her French and English and German diction was impeccable."—New York Morning Telegraph, Dec. 12, 1925.

New York Times, Dec. 12, 1925

"Mme. Julia Claussen delighted a large audience at Carnegie Hall last evening in a program which showed many facets of her talent. Very tender and caressing were the singer's tones in Wolff's 'Alle Dinge Haben Sprache.' In the matter of an operatic number Mme. Claussen's choice fell upon a Meyerbeer aria from 'Le Prophete.' Singing with authority and breadth, Mme. Claussen received an ovation."—

New York Herald Tribune, Dec. 12, 1925

"The aria from 'Le Prophete' called for the most enthusiasm of the evening, and all the more remarkable, therefore, was the tenderness and delicacy with which she approached the two Wolff songs and the Brahms group. Her program included an interesting excerpt from 'Arnljot' of her compatriot Peterson-Berger, given for the first time here, and sung with fine spirit and understanding. Among the encores the audience received with rapturous pleasure Mendelssohn's 'On Wings of Song' and Brahms' 'Disappointed Serenader.' The stage was banked with flowers."

New York Sun, Dec. 12, 1925

"Not only was Mme. Claussen in good voice last night, but the color and timbre of her tone shone with greater clarity and brilliance than they have for many moons. Mme. Claussen's interpretations were artistically portrayed, intelligently conceived and finely wrought in their sensitive flair for varying shades of color and emotional weight. She has a surprising amount of dramatic force always restrained, with a keen perception of its invaluable effect when used sparingly. Her lower register was warm and rich throughout and doubly effective in her lyrics, marked by repose and tranquility."

New York World, Dec. 12, 1925

"The artistry and voice of Julia Claussen are well known to the music public, for she is a member of the Metropolitan Opera Company and many of its stellar contralto rôles are entrusted to her. Naturally she handled herself and her voice with poise, with assurance and with intelligence. The result was pleasing."

New York American, Dec. 12, 1925

"At Carnegie Hall last evening a large and fashionable audience heartily welcomed Julia Claussen in an unusually interesting program of songs. Mme. Claussen is an important member of the Metropolitan Opera Company, where her lovely voice, finished style and handsome appearance have been valuable additions to many productions. Last evening she revealed an artistry and vocal brilliance of great appeal. Her program was unusual in that it contained five charming songs dedicated to the singer."

New York Telegram, Dec. 12, 1925

"Mme. Julia Claussen's musical intelligence and her skill in the publication of lieder are no recent or unfamiliar development—a voice in itself remarkably fine."

New York Commercial, Dec. 12, 1925

"Julia Claussen was superb last evening. Mme. Claussen has long been among the most popular artists of the Metropolitan Opera House. Last evening her voice was fresh and golden, like some great throbbing cello."

New Yorker Staatszeitung, Dec. 12, 1925

"Julia Claussen showed not only her versatility, but also a penetrating intelligence and a musicianship of the highest degree. The Prophete aria, sung with great sweep, was a gripping performance. Astonishing were the tenderness and the timbre of voice with which she colored the songs. She sang with strong intuition and an unusual expression of feeling, at times subduing her mighty organ to the purling of a brook."

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KRANICH & BACH PIANO

Respighi Sees Day of Atonality Waning in Music



MUSICAL ITALY SENDS AMBASSADORIAL PAIR

Two Photographs of Ottorino Respighi, Noted Italian Composer and Pianist, Who Is Now on His First Visit to the United States to Appear as Guest Conductor and Soloist with Leading Orchestras, Are Shown at Left and Right. The Interesting Physiognomy of the Composer Includes a Remarkable Forehead, Not Unlike the Brow of a Likeness of Beethoven. Mme. Respighi, Who Was Before Her Marriage a Concert Soprano, Is Shown at Center. She Will Participate with Her Husband in Performances of His Works in New York and Elsewhere



TONALITY? Thank heaven, that's done for! The future course of music? Who can say? I believe that every composer should first of all be individual. As for dissonance, it has its place as a medium of tone-color. It is the same with polytonality. For its own sake it is abhorrent to me, but as a means to expression, it has important uses."

Thus Ottorino Respighi summed up his artistic credo to a little group of those gathered in his hotel suite shortly after his arrival in New York last week on his first American visit. A leading figure among living Italian composers, the genial musician of forty-six welcomed visitors with magnetic grace and dignity. He wore a light blue knitted house coat, and his movements were free and animated. On the concert platform, as guest conductor, or piano soloist with the New York Philharmonic, the Philadelphia Orchestra, the Chicago and Cincinnati Symphonies, a more formal musical ambassador will confront one.

"When I say that atonality is 'done for,'" he went on, "I mean it is so far as modern Italian musicians are concerned. In some sense all the contemporary school—Pizzetti, Alfano, DeSabata, Tommassini, Casella, Castelnuovo-Tedesco, Malipiero and others—had their beginning in impressionism. We stem from this school, but for some years we have not been of it. The Italian genius is for melody and clarity. Today there is noticeable a return to the less sophisticated music of our past—in harmony to the church modes and in form to the suite of dances and other charming forms. This is no doubt good, providing we all cling to our own individualities and really express them."

"I do not believe in sensational effects for their own sake," he said. "It is true that in my new orchestral poem, 'Pines of Rome,' which Toscanini will introduce to you with the New York Philharmonic, some of the instruments play B Sharp and others B Flat in the same passage. But this is not obtruded upon listeners; in the general orchestral color, it simply provides a note which I wanted."

"Yes, there is a phonograph record of a real nightingale's song used in the third movement. It is a nocturne, and the dreamy, subdued air of the woodland at the evening hour is mirrored in the scoring for the orchestra. Suddenly there is silence and the voice of the real bird rises, with its liquid notes."

"Now, that device has created no end of discussion in Rome, in London—wherever the work has been played. It has been styled radical, a departure from the rules."

"I simply realized that no combination of wind instruments could quite counterfeit the real bird's song. Not even a coloratura soprano could have produced an effect other than artificial. So I used the phonograph. The directions in the score have been followed thus wherever it has been played."

"Woodland" Deities

At this point, Mme. Respighi, who has come to America with her husband and will sing in concerts with him, is introduced. A slender, tall woman of patrician face, she impressed her visitors as a gracious hostess and an artist of charm and intelligence.

She spoke of her Roman home which she was somewhat loathe to leave for the American journey—it is in the Palazzo Borghese, the great house which once was the home of a Prince, Paolo V.

"It is a very quiet place to work," adds the composer. "And Rome today, though it has hardly a million people, is not a good place in which to reflect."

During twelve hours the Eternal Hills echo to the sound of motor horns, which are not as polite and efficient as the American kind!

Mme. Respighi tells of her pleasure in her first American impressions. A singer of note before her marriage, she has continued to interpret her husband's works, among which are such well-known settings for voice and small ensemble as "Il Tramonto," to words by Shelley.

She will sing, and the composer will conduct, a new work, still in manuscript, which is to have its American premiere at the concert of the International Composers' Guild on Jan. 24. It is a cycle of five songs for soprano and small ensemble, "Deita Silvine" ("Deities of the Woods"), based on poems by Antonio Rubino.

"They are very effective lyrics," says Mme. Respighi, "and the subjects are extremely atmospheric. They bear the titles, 'The Fauns,' 'Nymphs,' 'Music in the Garden,' 'Water' and 'Dusk.' Rubino is a writer of exquisite sensibility. He is a sculptor as well as poet and there is something of plastic pictorial quality about them."

"The score? Well, there is an accompaniment for fourteen players. The vocal line is not unmelodic, and if you know my husband's song 'Nebbie,' you will find in these much of the same capturing of mood and environment, but with a more pastoral note."

Wrote Concerto for America

Although some six works by Respighi new to America will be given within a month in New York, it is the Piano Concerto which the composer completed last summer especially for a world-premiere on his tour here which is perhaps the center of interest.

In this work the composer's sympa-

thies with liturgical modes are again exhibited. His "Gregorian" Concerto for violin, which was first played in America last season, had the solo violin playing the part of a cantor against the congregation. The Piano Concerto employs the mixolydian mode.

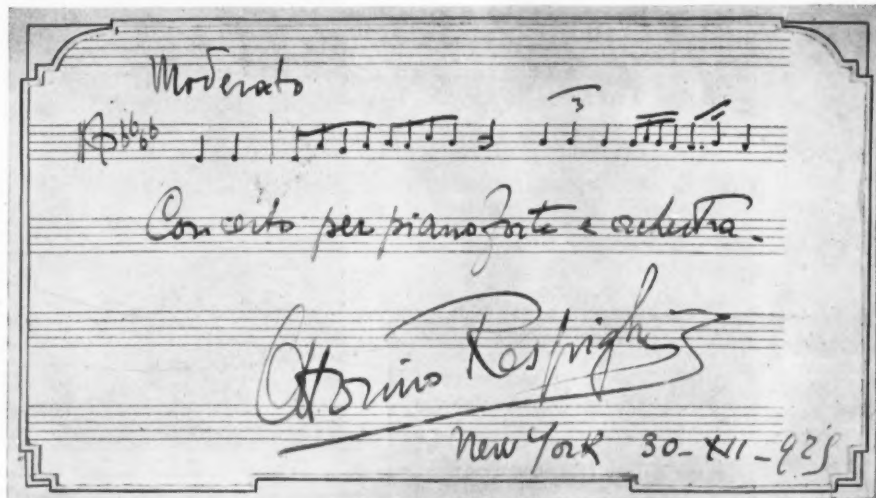
"But the form and the writing in general are modern, despite the use of old harmonic color," the composer assures one. "The theme of the first movement—a Moderato—is based on a Gregorian chorale, the words of which begin 'Omnis gentes plaudite manibus.'"

named "Bernardello"), all worthy but forgotten composers of the sixteenth and seventeenth centuries.

Composing New Opera

The stage work now occupying the composer, as previously announced, is a setting of Hauptmann's "The Sunken Bell." This masterpiece of modern German romantic literature offers unique possibilities for the stage.

"Rautendelein is a very fascinating heroine," says the composer, "not quite



Autograph of the Composer and the First Theme of His New Piano Concerto, Which Was Composed Especially for the American Tour. The Musical Basis for This Motive Is a Gregorian Chorale, "Omnis Gentes Plaudite Manibus." The Work Is Written in the Mixolydian Mode

The second section is made up of a Lento. A Passacaglia, or theme with variations, the last movement, is marked 'Energico.'

"Throughout, as in my other works in this style, it is my intention not to recreate the exact accents of plainchant, but to utilize the very beautiful harmonic quality of some of these modes, which possess a richness incomparably greater than the more common modern scales."

The composer went to the piano and illustrated the old scale.

Respighi confesses a fondness for this department of old-time music. Another work in an unfamiliar mode is his "Doric" Quartet, which will be given for the first time in America at a reception of Mrs. F. S. Coolidge, public-spirited donor of the Washington Chamber Music Auditorium. This function is scheduled for Jan. 17.

Finally, there is a second Suite of Old-time Airs, transcribed for orchestra from the original lute score, which Toscanini will conduct in New York. The works are by Carosio, Besardo and Bernardo Gannoncelli (sometimes nick-

woman, nor yet sprite. I can imagine it proving a very effective rôle for a singer of individuality. It is fantastic, you see, yet in degree realistic. The opera will have its first production in Germany, possibly at Hamburg, next year."

This brought a discussion of Respighi's operatic theories, as previously exhibited in his "Belfagor," given at La Scala and elsewhere. He is not an adherent of the Wagnerian school of dramatic writing, he said. Before all else, the vocal parts must be "melodic." His ideal for the voice in opera is that of a "sung recitative," and he points out as his model Monteverdi, who embodied his theory in a treatise.

As for "Belfagor," which America has never heard, he described it as a "commedia musicale," an opera in the comic pattern, somewhat akin to Verdi's "Falstaff." Later the opera inspired the composer to "express its spirit" in an Overture of the same title, which, however, is not a prelude to it. This latter work will be given by Alfredo

[Continued on page 29]

ALBERTO SCIARRETTI

PIANIST

IN LONDON

He is decidedly a capable pianist.

London Times
Dec. 18, '25.

He played with admirable clearness of tone.

London Referee
Dec. 18, '25.



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Liverpool Post
Dec. 18, '25.

He played with a good tone.

London Times
Dec. 18, '25.

A MASTER OF HIS ART

We have heard alluring stories of his successes abroad, and, of course, we were prepared for something really good. Sciarretti has come up to our expectations, and past them. His playing is superb, his fingering is faultless, and his style and technique remarkable. Everybody present is looking forward to the time when he will play to us again.

London Morning Advertiser, Dec. 18, 1925.

"Child's Garden" Inspires St. Louisan

SAINT LOUIS, Jan. 2.—The seventh "pop" concert of the St. Louis Symphony was given at the Odeon, on Dec. 20, with Rudolph Ganz as conductor, and Eva Korb Gleason, soprano, and John Kessler, pianist, soloists. The program:

"Rakoczy" March.....Berlioz
Overture, "The Carnival of Venice," Thomas
Jewel Song from "Faust".....Gounod
Valse Triste.....Sibelius
Intermezzo and Virginia Reel from
"Fantastic" Suite.....Schelling
"Little" Suite.....John Kessler
(First time)
Songs with Piano.....Dorothy Gaynor Blake
"Malaguena".....Moszkowski

Mr. Kessler, a young St. Louis composer, was signally honored by Mr. Ganz in the first performance of his orchestral suite, inspired by Robert Louis Stevenson's "A Child's Garden." The three verses, "Picture Books in Winter," "Looking Glass River" and "Marching Song," contained some very good melodic material, nicely woven together, auguring well for the future of the com-

poser who is twenty-one years old. This was one of the first public performances of his many orchestral writings, and the work was well received by an enthusiastic audience.

Mr. Kessler showed fine ability in the piano part of the Schelling number, although it does not offer much opportunity for display. Mrs. Gleason, a resident artist, sang with fine intelligence and was warmly received. The orchestral part was augmented by several extras of familiar nature.

The St. Louis Philharmonic, Frank Gecks, conductor, gave its first concert of the season on a recent Tuesday night at Central High School Auditorium. A very fine program was presented with Frances Eggeling, contralto, as assisting soloist.

The huge and spectacular pantomime of Karl Volmüller, "The Miracle," and produced by Max Reinhardt, with a score by Humperdink, opened a month's engagement here on Christmas Eve at the Coliseum. Local musicians were recruited for the majority of the chorus.

HERBERT W. COST.

Feininger Pupils Give Stamford Concert

STAMFORD, CONN., Jan. 2.—Pupils of Mrs. Karl Feininger took part in a piano recital at the Low and Heywood School on Dec. 12. Jeanne Kann opened the program with "Silent Night," a transcription by J. Thompson. This was followed by Palmgren's "May Night" played by Barbara Black; Godard's "Clair de Lune" by Marion Jones; Chamade's "Pas des Amphores" by Ruth Mallory; Mendelssohn's Capriccio by Mary Mallory; Chopin's Valse in A Flat by E. Hunter; Liszt's "Liebestraum" and Debussy's "Golliwog's Cake Walk" by Mary Horr, and a Brahms Rhapsody by Elise Granberry. The young performers showed evidences of skilful training and proved unusually gifted along both technical and musical lines.

Memorial Organ Is Dedicated

SAN ANTONIO, TEX., Jan. 2.—Walter Dunham of San Antonio, was chosen to dedicate a new organ in the First Methodist Church, at Uvalde, presented by Mrs. J. G. Smyth in memory of her husband. At the close of his performance Mr. Dunham was engaged to give a series of monthly recitals.

GENEVIEVE M. TUCKER.

Los Angeles to Hear Lehar Operetta

LOS ANGELES, Jan. 2.—"The Love Call," an operetta with a score by Franz Lehar, produced in Europe under the title "Frasquita," will open an engagement in this city under the management of Lewis O. Macloon, at the Playhouse on Jan. 18. The operetta was produced in New Haven, Conn., recently, with

Geraldine Farrar in the leading rôle, but was later withdrawn on account of the singer's illness. Arthur Kay is the conductor, and the cast includes Grace LaRue, Robert Rhodes, Alice Cavanaugh and Lester Cole. Lillian Albertson is the producing director. Dr. Albert Szirmai, Hungarian composer and representative of Mr. Lehar, came to Los Angeles to assist in the staging. The production is scheduled to visit New York.

BRUNO DAVID USSHER.

Santa Claus Provides Musical Training for Ambitious Singer

SIoux CITY, IOWA, Jan. 2.—On Thanksgiving Day Joseph Regan and his wife of Sioux City were invited to the home of Mr. and Mrs. E. L. Doheny of Los Angeles. During the course of the call the Regan's sang for the Doheny's. Afterward, in a confidential moment, Mr. Regan told Mrs. Doheny of his lifelong ambition to be a singer. Mrs. Doheny, sympathetic, told him to confide his dream to paper. Mr. Regan did as he was told and, as a reward, in his Christmas mail found a year's trip to Italy for voice training, all his expenses paid and Mrs. Regan's too.

Charlotte Appoints New Organist

CHARLOTTE, N. C., Jan. 2.—Edwin M. Steckel has been appointed organist and choir director at the Second Presbyterian Church, succeeding Arthur Speisiger who leaves Jan. 15 for New York. Mr. Steckel is known in Charlotte for his work with the Scottish Rite Male Chorus, and is also director of music in the public schools of Gastonia, twenty miles from Charlotte.

Operettas to Be Filmed in California

LOS ANGELES, Jan. 2.—Announcement has been made that "The Chimes of Normandy" and "The Prince of Pilsen," popular operettas of a few years ago, will be utilized as the basis of film productions. The popular Planquette and Luders works will be given with lavish casts and investiture. The scores may possibly be arranged as accompanying music. Other more recent successes which have been purchased for the motion pictures are "The Student Prince" and "The Vagabond King," the latter based on Justin Huntley McCarthy's novel, "If I Were King." The success of "The Merry Widow" in the picture is said to have inspired a general desire on the part of producers to secure material from the musical stage.

ORCHESTRA OPENS YEAR

Local Harpist Is Soloist With Nashville Symphony—New Ensemble Formed

NASHVILLE, Jan. 2.—The Nashville Symphony recently opened its season auspiciously, under F. Arthur Henkel, in a program which included harp compositions by Hasselmans, played by Mrs. R. E. Baber, soloist.

The orchestral list was made up of Massenet's "Phédre" Overture, a movement from Tchaikovsky's Fifth Symphony, excerpts from "The Damnation of Faust," Rubinstein's "Feramors" and Friml's "Firefly."

The orchestra, of sixty-five players, gave a good account of itself under Mr. Henkel's baton.

The Nashville Little Symphony has recently been organized of twenty-five players from the ranks of the local Symphony. A number of attractive programs are planned, and it is purposed to make the orchestra a permanent one.

The subscription sale for the Symphony's series has been encouragingly large this season. It is expected that the expenses of the series will be fully met from the proceeds.

Annual "Messiah" Draws Large Audience in Pittsburgh

PITTSBURGH, Jan. 2.—The holiday week brought an outstanding performance—the annual "Messiah," sung by the Mendelssohn Choir, which recently sang Brahms' Requiem with the Cleveland Orchestra. "Messiah" drew a large audience. Ernest Lunt conducted with his usual verve, and the response of the choir was always instantaneous. Grace Demms was the soprano soloist; Nevada Van der Veer, the contralto; Allen McQuhae, the tenor, and Fred Patton, the bass. All renewed the favorable impressions created in times past. Earl Mitchell accompanied on the organ. The concert was given in Carnegie Music Hall on Dec. 30.

WILLIAM E. BENSWANGER.

DANCE MUSIC RULE FEARED IN GERMANY

Decadence of Pure Music Seen in Increasing Love of Motion

BERLIN, Dec. 30.—The encroachment of the dance, to the hampering of music as an independent art-form, is deprecated by Herman Rudolf Gail, in a recent article in the local press.

"The time will soon be here," he says in part, "when one will not visit the concert hall, but will, instead, applaud a 'dance evening'."

"Who now has a taste for the conventional forms of music, when glittering virtuosity shamelessly entices? A glimpse into the concert halls suffices to show that a fluffy salon-art is everywhere exhibited. The generation of pianists has no longer its former prestige. The orchestral events, to be sure, draw a large audience—the circle of the gilded musical souls.

"Dilettantes fill the halls. The public has become so indifferent that it hardly pays attention to even the most illustrious names. The result is that quantity is placed before quality. The fundamentals of the art are little respected. Has the concert hall outlived its usefulness, or has the technic of radio a blighting influence?

"Both are doubtless factors, but a third has been added. The dance, which formerly appealed only to the highly cultured, has acquired a potent appeal in the last few years. It forces itself before opera and concert. It heralds without doubt a decadence in musical life."

Carol Development Is Traced in Atlanta Services

ATLANTA, GA., Jan. 2.—One of the most beautiful choral programs ever heard in Atlanta was the Christmas carol service given on Sunday evening, Dec. 27, by the choir of St. Philip's Episcopal Cathedral, under Grace Chalmers Thomson, organist and choir-master. The program presented—for the first time in Atlanta and probably in the South—the development of the carol in church music. Another interesting feature was the singing of carols outside the Cathedral. There was a candle-light processional, and carols were substituted for psalms in the service.

J. H. REED.

Havana Symphony Plays Again

HAVANA, CUBA, Dec. 24.—The Havana Symphony, under the baton of Gonzalo Roig, gave its usual monthly concert in the National Theater, on Sunday, Dec. 20. Luisa Maria Morales, soprano, who has a beautiful voice, appeared as soloist, singing a "Prayer" from Sanchez de Fuentes' oratorio "Navidad," and arias by Verdi and Salvador Rosa. The orchestra played the "Tannhäuser" Overture, the Largo from the "New World" Symphony and a Scherzo Capriccioso by Ignacio Cervantes.

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Respighi Début Feature of New York's Orchestral Week

Italian Composer - Pianist Makes First American Appearance in His Own Concerto with New York Philharmonic — Percy Grainger and Ethel Leginska, Pianists, Heard in Capacity of Orchestral Leaders — Gershwin Concerto Repeated by Damosch



ALTHOUGH the number of orchestral concerts was few in New York last week, several were of high interest, Ottorino Respighi making his first American appearance in his own concerto written in the Myxolydian mode. Ethel Leginska led a picked orchestra from the Philharmonic in a well-chosen program and conducted the C Major Concerto of Weber while playing the piano solo. The Philharmonic's Student Concert on Saturday evening drew the usual crowded house to Carnegie Hall.

Percy Grainger "Presents"

Grainger's orchestral and choral concert in Town Hall, Dec. 29, evening. Orchestra of seventy-six players from the Philharmonic; male chorus composed of the Orpheus Club of Newark and the Glee Club of Nutley; soloists, Erik Bye, baritone; Herman Sandby, cellist; Leo Sowerby, pianist; conductors, Percy Grainger, Herman Sandby and Frank Kassarhau. The program:

"Shepherd Fennel's Dance" for orchestra Gardiner
Concerto for Cello (1921) Delius
(First time in America)
Excerpts from "Album for Male Voices" Op. 30 Grieg
"I laid me down to slumber"
"There is no folly half so great"
"When I take a stroll"
"The great white host"
"Havstemning" ("Sea Mood") for orchestra Sandby
(First time in America)
Negro Folksongs (Hampton series), Curtis-Grainger
"Couldn't hear nobody pray"
"Listen to de lambs"
"Good news, chariot's comin'"
"God's a-gwine ter move all de troubles away"
Concerto in F for Piano (1916-19), Sowerby

Percy Grainger's concern with music is not confined to his own compositions and his own piano recitals. His interest in folk music has long been known, and in his piano programs he has shown friendly hospitality to many talents, irrespective of the composer's fame. His friendships are loyal and enduring—witness his devotion to Grieg and Delius. His enthusiasms he likes to share with others—witness this concert and the evenings of "room music" which he sponsored last season.

One characteristic was common to all the music presented on this occasion—an unmistakable folk flavor—sometimes obvious in the Norwegian part-songs of Grieg and the Negro spirituals noted down by Natalie Curtis, sometimes partially sophisticated in Balfour Gardiner's dance, sometimes harmonically modernized in the Sowerby concerto, and sometimes poetically idealized in the Delius concerto and the Sandby "Sea Mood." Whatever its guise, it was always present as a trait uniting compositions diverse in style and in provenance.

"Shepherd Fennel's Dance," based on an incident in one of Thomas Hardy's tales, is a well-scored piece, sprightly in rhythm and sturdy in humor, motivated with bucolic zest and decidedly pleasant to hear.

The 'cello concerto, which Mr. Grainger's program notes declared to be the last completed score of Frederick Delius, is a work that will repay further hearings because of its individuality, its poetic sincerity and its moments of melodic beauty. It is a subjective and rather contemplative rhapsody in one movement, with occasional flights of exaltation. Considered as a concerto, it has several weak spots where the solo instrument is employed in unimportant

and empty figurations against the orchestral background.

Sandby's "Sea Mood" is one of wistful and not unpleasing melancholy, rising at the close to a more hopeful song intoned by the brasses. The monotone of feeling is a little too prolonged, and the tautology of the theme statements might be pruned to advantage.

Sowerby's pianoforte concerto has certain affiliations with the poetry of Carl Sandburg—in vigor, in satiric humor, in irrepressible vitality and in deliberate defiance of the prim and the decorous. Save for the central "Fantasy," where the solo instrument soliloquizes at length in a manner quasi improvisation, the music is exceedingly lively with the kind of youthful zest that elders frequently call impertinence. The influence of jazz is apparent in the instrumentation, but not in the skillful variety and complexity of rhythms.

By the test of applause, the audience liked best the excellent singing of the Negro spirituals and the sparkling performance of the Sowerby concerto.

R. C. B. B.

Respighi Bows to America

Philharmonic Orchestra, Willem Mengelberg, conductor; Ottorino Respighi, composer-pianist, assisting artist; Carnegie Hall, Dec. 31, evening. The program:

Overture to "Manfred" Schumann
Concerto in the Myxolydian mode for piano Respighi
(MS first performance)
Tone-poem, "Also sprach Zarathustra," Strauss

Ottorino Respighi, the distinguished Italian composer, made his first American appearance at this concert, and received a welcome befitting his place in the world of music. The orchestra arose at his entrance and the audience gave him an exceptionally hearty greeting, while the applause at the close of the concerto was nothing short of ovational.

One felt that the tribute to the composer was inspired more by admiration for his works previously heard here—the "Fontane di Roma," the "Ballata delle Gnomidi," the "Sinfonia Drammatica" and the Gregorian Concerto for violin—than by particular delight in the piano concerto, which was given its first public performance. For this latest work of his has no picturesque or dramatic characteristics to arouse spontaneous excitement. It is "pure" music of such serious intent as to require several hearings for a just appraisal.

In choosing one of the old modes for this concerto, Mr. Respighi has made the more emphatic his avoidance of polytonality, atonality and other futuristic devices. The one touch of modernity is the extreme freedom of the form, amounting at times to improvisational latitude. The theme for the first movement is taken from a Gregorian chant to the words, "Omnes gentes plaudite manibus." Preceded only by a sonorous orchestral chord, this theme is stated and developed at some length in a solo passage before the orchestra takes up the elaboration.

Throughout this movement and the succeeding Andante, the piano and the orchestra have the relation of cantor and chorus, with an occasional unison. The second movement proceeds without pause into the concluding Passacaglia, which is more in the strict concerto tradition than any other part of the work.

In this music one does not find the mystical feeling that might be expected from the employment of an ecclesiastical mode. The prevailing mood of the composition is positive rather than reflective, active rather than contemplative and ecstatic. The music is spirited, energetic—even declamatory at times. But its vigor is always in the vein of dignity, and the impression left by the work is one of nobility in thought and emotion.

While the writing for the solo instrument sounds pianistic, it produces to a notable degree the effect of organ writing. The piano part is polyphonic and remarkably rich in contrasted color values. There is opulent color, too, in the orchestration, and the scoring shows the resource and skill of a master. But the excellencies of the concerto do not veil its one serious defect—the disproportion between its length and the amount of material used.

Willem Mengelberg also had his rising salutation from the orchestra when he came on to begin the concert, and the demonstration of the audience at the

close of the program was so lengthily complimentary as to bring from him an expression of thanks and the wish for a Happy New Year. What the auditors were so eulogistic about was not his conducting of Schumann's Overture to "Manfred" and his collaboration in the concerto, but the resplendent reading of the Strauss tone-poem.

R. C. B. B.

Sixth Student Concert

The New York Philharmonic, Willem Mengelberg, conductor; Carnegie Hall, Jan. 2, evening. The program:

Symphony in B Minor ("Unfinished"), Schubert
"A Negro Rhapsody" Rubin Goldmark
Overture to "Leonore," No. 3 Beethoven
"Death and Transfiguration" Strauss

The sixth students' concert brought the usual sold-out house and vociferous, if occasionally indiscriminate, enthusiasm. To the tired ear, the program may have been something of an irritant. The limpidity and beauty of the Schubert Symphony may have seemed saccharine and dull in its familiarity, the "Negro Rhapsody," old-fashioned in these jazz-soaked days; the "Leonore" Overture, unworthy of yet another performance, and "Death and Transfiguration," unwholesomely romantic and hysterical. But the audience approved it all. Schubert, Goldmark, Beethoven, Strauss—the world is so full of a number of things! And Saturday night's hearers were obviously as happy as kings. Perhaps with reason.

D. J.

George Gershwin Again

New York Symphony Orchestra, Walter Damosch, conductor; George Gershwin, composer-pianist, soloist; Mecca Auditorium, Jan. 3, afternoon. The program:

Symphony No. 5 in E minor, Tchaikovsky
Concerto in F major for piano, Gershwin
"Symphonic Fragment" from the ballet, "Daphnis and Chloe" Ravel

At this, his last Sunday concert of the season, Walter Damosch repeated "by request" George Gershwin's new piano concerto with the composer at the keyboard. Many, probably the majority, of the auditors listened to the work for the first time, and their response indicated that they found entertainment in it.

Mr. Gershwin's seriousness in this experiment in putting a jazz vintage into a concerto container makes this composition distinctly less spontaneous than his "Rhapsody in Blue." One feels a certain laborious concern over the fitting of musical slang into the form of classical prosody. And a sonnet in argot, however cleverly done, has not the aesthetic effect of a sonnet in poetic diction. The incongruity amuses without affecting one's imagination.

In the second movement, where rhythmic exuberance and jazz instrumentation are subordinated, the composer comes the closest to writing music of perdurable quality. There, with the aid of Debussyan chromatic harmonies, he succeeds in evoking beauty and establishing a mood of poesy. Elsewhere he presents interesting episodes that flash and disappear with cinematographic rapidity.

The brevity, the almost epigrammatic terseness of Mr. Gershwin's ideas contrasted sharply with the emotional longeurs of Tchaikovsky's Fifth Symphony and the elegant pseudo-classicism of Ravel's ballet music.

R. C. B. B.

Ethel Leginska Conducts

Eighty-five members of the New York Philharmonic Orchestra, Ethel Leginska, conductor; soloists: Ethel Leginska, piano; Greta Torpadie, soprano; Lucile Oliver, piano; Aeolian Hall, Jan. 3, evening. The program:

Symphony in D major (K 385) Mozart
Concerto in C major for piano, Op. 11, Weber
Six "Nursery Rhymes" for soprano and small solo orchestra Leginska
"Fantasy" for piano and orchestra Leginska
(First performance)
"Till Eulenspiegel's Merry Pranks" Strauss

What with her activities as conductor, as pianist-conductor and as composer-conductor, energetic Ethel Leginska had little leisure at this concert. Her versatility was applauded by a large audience, and the orchestral players took a hand in approval.

As an interpreter of the music of others, Mme. Leginska showed to best advantage in the Mozart Symphony, which was given with reduced orchestra,

and in the seldom-heard Weber Concerto. Her reading of Mozart was entirely within the traditions. The piano part of the Concerto she played with her accustomed competence and brilliance, her pianistic skill being in no way disturbed by the attention she necessarily devoted to conducting. The last movement was the only one that suffered a little from her assumption of a dual rôle.

The Strauss tone-poem is a work in which the Philharmonic men are thoroughly versed, and they played it with more regard for Willem Mengelberg's admonitions than for the gestures of Mme. Leginska. She maintained the tempi well, however, and showed familiarity with the score.

Of the six settings of Mother Goose rhymes, the best is the lullaby, which has tenderness and charm. The others have an extravagant humor and a bizarre instrumentation that remind one of Stravinsky's Russian songs. The audience was diverted to the extent of demanding repetitions of three. The "Fantasy" for piano and orchestra, in two movements, is reminiscent of Ornstein.

B. L. D.

MUSIC IS URGED TO ACCOMPANY LABOR

German Scientist Sees Benefit to Worker in This Method

LEIPZIG, Dec. 27.—The importance of music as a stimulant to the working man is discussed by Dr. Wilhelm Heinitz in a recent issue of the *Zeitschrift für Musik*. Replying to a writer who urges music of the same rhythm as machines, the writer says:

"Machines have no rhythm, but only at best does their noise fall into almost metrical periods. Therefore it is practical that the music should have a metronome beat.

"The second problem is that of overcoming the noise of machines and of amplifying the music by mechanical means. Through a clear division of clang and pitch the music would serve to rationalize the mechanical movements of the worker. The prominent phases of work might be bound together by its means and tempo accelerated.

"The rationalization of labor by means of accompanying music is still a problem. It would be well for both financial and sociological reasons if the remedy were found."

READING CHOIR HEARD

Orchestral Work by Norden Given in Attractive Pennsylvania List.

READING, PA., Jan. 2.—An orchestral work by a local composer, N. Lindsay Norden's "In a Garden," was a feature of the concert given by the Reading Choral Society in the Strand Theater on Dec. 17. The ensemble which provided accompaniments for the singers was made up of men from the Philadelphia Orchestra.

The tone-poem by Mr. Norden is in one section, and its instrumentation is for small orchestra. The main theme is of a somewhat pastoral, brooding character and is well developed, with many touches of color. Other orchestral works included also Goldmark's "Sakuntala" Overture, and two excerpts from Bizet's "L'Arlésienne" Suite.

The chorus sang numbers by Bach, Saint-Saëns, Dvorak and Wagner with good intonation and attack. The principal soloists included Margaret Northrup, soprano; Anna Harris, alto; Norman Jollif, baritone, and Wendell Hart, tenor. Several local artists assisted in Saint-Saëns' "Nineteenth Psalm."

Germaine Schnitzer to Give Recital

Germaine Schnitzer, French pianist, is scheduled to give her first recital of the season in Aeolian Hall on the afternoon of Jan. 12. Mme. Schnitzer has included on her program Mendelssohn's Prelude and Fugue and Variations Serieuses, the Liszt Sonata in B Minor, the Symphonic Studies and two Fantasy-Pieces of Schumann, and Liszt's Ninth Rhapsody.

Scientific Alchemy Transmutes Tones Into Colors

By MAUD MAPLE MILES



OW delightfully the rose thrills two of our senses at once! How it transcends the most beautiful unscented flower that grows! Will not music accompanied by colors that harmonize with it be an art to delight one's very soul? It will be a new art, and, of course, will be crude at its beginning, in comparison to what it will eventually develop. At least, that is the usual way with new things that last.

Were I to search among the many definitions given of color in music for one that expresses my conception of it, perhaps I should choose the one that defines color as "melodic brilliancy."

Will the study of color aid musical understanding? Or, will the study of music explain color? I have found that it does aid the understanding very, very greatly.

An instinctive feeling of a relationship of some kind existing between color and music has persisted from century to century. It has, no doubt, been the cause of interrelated terms used in discussing either art. For instance, the chromatic musical scale derives its name from the Greek word *chroma*, which means color.

It is upon the chromatic scale in music that my color scale is built. While I use the accepted terms in giving names to colors, such as red or yellow, in the scale I designate them by their wave-lengths. I call Middle C red, but place it at the wave length of 760 millimeters, which is alizarin crimson in hue. By common practice a wide range of colors are called red. We need to be more definite in color nomenclature.

Ear More Sensitive Than Eye

Following red, the other colors which comprise my scale are found by using the same formulae used in deriving the wave-lengths of music notes. However, in color, when such a scale is found, it must be modified by a table of the retinal sensibility of the eye. This is because the eye does not measure color with the same results that science obtains when it measures the wave-lengths of color; while the ear *does* measure sound with the same results that science obtains when it measures musical tones.

The ear more readily detects the unpleasant combination of one sound with another than the eye detects a bad color combination.

On the other hand, the eye will more readily detect an absolute hue than the ear will detect the absolute pitch of a note. I am sure that if one could be taught from childhood to associate a certain music tone with some truly exact color, it would tremendously aid him in making exact comparisons of tones with tones.

When I say exact color, I mean a color that has a hue of some definite maximum wave-length. If such a word as hue, for instance, be not used to mean some exact hue, the student will find it difficult or impossible always to associate it with some definite pitch in music.

I know of groups of students who have been taught to associate certain colors with certain sounds, but where the colors chosen were placed without any basis which could explain a reason for their being musically related. Yet these students developed musically, with amazing ease.

Using my color parallel, a student when playing the scale of C could close his eyes and say aloud, "red, orange, yellow, yellow-green, blue-green, blue-violet, red-violet, red." Then he could repeat the same with his eyes still closed and call the music names of the same notes, C, D, E, F, G, A, B, C. The teacher could then strike notes and ask him what they are.

It should not take him long to detect any note struck that does not belong in that key. Later he should be able to tell the color name and music name of each note when sounded. If he does this he will have gone a long way toward developing the power of absolute pitch. He will have learned to compare notes and to hear notes definitely and with discrimination.

The method of procedure would not be very different in teaching a student to memorize a composition. This visual-

ization of the notes would aid in a better conception of a composition in the mind of the performer; which conception would lend feeling or soul to its rendition.

Musical notes are usually indicated by their frequency, but in color the numbers run so high in frequency that the wave-lengths in millionths of a millimeter (called millimicrons) are used to indicate the exact hues of colors. As frequency is exactly opposite to wave-length the scales of music and color will run in opposite directions numerically. For instance, a musical scale in frequency runs as follows:

Chromatic music scale—international pitch:

C = 258.6, C Sharp = 274, D = 290.3, D Sharp = 307.5, E = 325.8, F = 345.2, F Sharp = 365.8, G = 387.5, G Sharp = 410.6, A = 435, A Sharp = 460.9, B = 483.3, and C above would equal 517.3.

Tempered chromatic scale in millimicrons:

Red = 760, R.O. = 718, Orange = 620, O.Y. = 591.8, Yellow = 573.7, Y.G. = 543, Green = 508, B.G. = 492.6, Blue = 478.2, B.V. = 454.4, Violet = 433.3, R.V. = 405.8, and Red = 380.

These colors are expressed in millimicrons and are given in the same order as the musical notes above them, which they parallel, as well as such an analogy has as yet been established.

Perhaps you are saying, "I cannot understand that. Must I do so to be an artist or musician?"

How many musicians understand the science that underlies their art? Perhaps they *should* understand it in a general way. But the fact remains that they do not. However, science has to underlie any art and it must be sound science which is based on the laws of nature.

I would not in the least imply that art needs to represent the exact aspect of nature, either to the eye or to the ear. Using my color parallel as a basis, I have translated a number of high-class musical compositions into color, and in each instance the color seemed wonderfully significant of the theme. Also paintings that please in color will be found to express a harmony musically if translated into tones. Artists and musicians did this instinctively.

Composing "Color-Music"

Since music that has lived is found beautiful and significant in color, would it not aid one in composing music, if he knew what colors his notes represent? He would be a painter, rather than a musician, if he composed largely from a color standpoint. But in any original work there come moments of indecision; and it is then that the composer either rises to the heights of inspiration or does the thing that places the

composition in a less perfect class, which fails to survive the test of time. I think that at such a time a knowledge of colors related to music would be of wonderful assistance in making a choice.

Were the composer one who had learned the color equivalent or parallel of his notes in his childhood, he would unconsciously compose from a color standpoint, as well as a musical one. In such a case he would be unhampered by a conscious attempt to consider color, but would be strengthened throughout his effort by his visualization of the tones he used and his doubly vivid conception of the entire effect of the composition.

All that we have considered will be of especial value to the musician, either professional or student. Perhaps the greatest value of true music-color will be found in the aesthetic pleasure it will give to the laymen. The patents that are filed in the United States Patent Office, dating back a generation or two, call for some form of contrivance to produce color to accompany music. One of the oldest is a piano with colored electric bulbs on the top, which flash colors as the notes are played. This is good as far as it goes. There are "color organs," electrical contrivances and other forms of mechanism.

Linking Tones to Hues

To my mind, the chief fault to be found with any of these patents is the need of "tuning" the colors. That is where my chief effort has been expended. As to the form of the contrivance, it seems to me that nothing can improve on the "ribbon" for which my patent calls. A ribbon may be a cloth one, run on a reel under a spaced mask; a ribbon may be made of paper, or of other material.

For concert use I propose to throw color on the screen by using common film (the kind used in motion pictures) with the colors desired, put in order to correspond to the notes of any musical composition. Such a film will play music (colors) that the deafest of the deaf may enjoy. The colors, of course, should synchronize with the music. A film can display colors so that they will synchronize with music as well as any elaborate instrument.

The question will arise from some prosaic person, "But why look at colors when we listen to music?" I might be more impressive were I to give some deep sounding, mysterious, obscure reason. But I will say truthfully that, to my mind, the chief reason is that it is one's custom to look at something. Unless the music is very wonderful and unless one is very fond of music, his mind becomes distracted by something he sees and wanders off to follow some

visual lead, until he truly fails to hear the music at all. He might as well have saved himself the cost of his concert ticket and the effort of attending.

Concert films should please the eye in the same way that music pleases the ear. But educational films should be made that combine educational diagrams, such as indicate notes that are colored. The full seven octave key-board could be made on manila board to stand behind the key-board of any piano to assist in the visualization of notes. The student so equipped will begin to realize that the entire range of color lies within each octave.

Octave Tints

All the colors in the upper octave are as light in value as pure yellow. The lowest octave shows all the colors as dark as pure violet. The middle octave shows all the colors as dark or as light as pure red (Alizarin Crimson). All the A's are the same color, only they grow lighter as they are found in octaves of higher and higher pitch. All the B's or all the C's are the same in color, growing lighter as they are farther to the right on the key-board and darker to the left. So it is throughout. Middle C and the C above look alike and sound alike, only the one above is lighter. The one above vibrates just twice as fast as Middle C. Such a comparison, numerically, would be easy to distinguish.

It would seem much harder to distinguish between Middle C and C Sharp. But they do not look alike or sound alike because they are different in color. The contrast between the note with a frequency of 256 and one of 271 is greater than the contrast between 256 and 512. Why should these two look alike and sound alike if it is not that they are the same color?

This will explain why, to me, the word "color" in music seems to indicate melodic brilliancy. It is in the melody that the full range of color is apt to be expressed. Color is intimate, a close distinction between notes that differ within any octave. So music that is richly melodic is colorful. Music that swings quickly from very high to very low tones (and vice versa) has tone (dark and light) contrast and is seldom rich in melodic quality. Such music is brilliant. Some music is both colorful and brilliant.

To the student of inquiring mind, I should go beyond all I have written and tell of the reason for my system. I should tell him that physicists have photographed sound and that a ray of light was diffracted into colors by a tuning fork held in the ray of light. I should teach him to hear music, even his own, and I should, at the same time, teach him to see beauty.



AMY WARD DURFEE

CONTRALTO

Acclaimed by Boston Critics After Her Recent Jordan Hall Recital

The Boston Evening Transcript said:

"Mrs. Durfee has a voice rich and luscious in the quality of its tone and well placed for resonance. She sang consistently in tune, a virtue all too rare among singers. Her pronunciation and enunciation are well above the average in English as in the foreign languages."

The Boston Herald stated:

"The Respighi number as sung by Mrs. Durfee had charm and individuality, always musically—she sang her French songs with excellent tone and distinct enunciation. With the string quartet, she gave a smooth and intelligent performance of the Respighi work."

In the Christian Science Monitor it read:

"Mrs. Durfee possesses a voice of wide range and richness. An excellently clear diction—an unusually clear upper register and careful phrasing evidence a worthy training. In Fourdrain's 'Alger le Soir' she imparted dramatic warmth."

The Boston Globe said:

"Mrs. Durfee sang admirably, with fineness of tone as well as musical understanding. Her voice and style of interpretation were also well suited to the songs by Chausson and Fourdrain."

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"Circus Day" and Jazz Opera Put Through Paces in Art Environs

DEEMS TAYLOR'S "Circus Day" and George Gershwin's "135th Street" swam into the ken of New Yorkers, both the musical and the jazz-bitten, at Carnegie Hall last week, when Paul Whiteman's Orchestra gave two concerts there, Dec. 29 and Jan. 1. For the time being, the platform ordinarily consecrated to one or another of the art forms took on the appearance of a vaudeville stage, with eccentric dancing and stunt-playing of the "continuous performance" variety contributing to a lively and essentially popular entertainment.

Taylor and Gershwin were not alone among composers of something more than saxophonic reputation, represented by the music. John Alden Carpenter was there, in his "Little Bit of Jazz," and Rimsky-Korsakoff, perhaps less willingly, in a Grofesque re-scoring and re-accenting of his "Hymn to the Sun." Grofe not only was responsible for the orchestration of both the Taylor and the Gershwin works, but added the rôle of composer to that of arranger in his "Mississippi," parenthetically described as a "tone journey," and introducing "Huckleberry Finn" as well as the "Father of the Waters" and "Mardi-Gras." There were others who had a hand in Mr. Whiteman's music-making, but as the only possible critical function of the evening was in connection with

the Taylor and Gershwin works, further details of other numbers will be foregone.

"Circus Day" has the subtitle of "Eight Pictures from Memory." It has a detailed program that takes in about everything conceivable in connection with a performance under "the big top"—a program too lengthy to be repeated here. For this, Taylor composed, and Grofe scored, music that is cleverly descriptive, but is not to be taken too seriously. It makes little pretense to fantasy; instead it is literal and imitative. The sort of thing that Strauss did with his bleating sheep in "Don Quixote" and Saint-Saëns in the more realistic parts of his "Carnival of the Animals," is here employed deftly to make the lions roar, the horses dance, the elephants lumber, the trapezes swing and the beautiful maiden slide for life while hanging by her teeth. When the band plays in the parade it is a downright circusy tune, and when the clowns appear the jazz instruments are called upon to indulge in all the slap-stick horseplay of which they are capable. Viewed as entertainment, the composition accomplishes its purposes admirably and must be rated as very clever work. To expect in it qualities that might lift it into art currency is probably to misjudge Taylor's intentions.

Gershwin's "135th Street" is a short one-act opera, so called, of "A Blue Monday." It is all about "a woman's intuition gone wrong," as a black-faced counterpart of the "Pagliacci" baritone explains in a Prologue. The locale is a Negro cafe in the Harlem district and there "Love, hate, passion and jealousy" lead to a killing in a space of less than thirty minutes. Joe, a gambler, pays



Wide World Photo

Paul Whiteman and Chief Figures in His Unique Jazz Program. Left to Right: Ferdie Grofe, Whiteman's Arranger; Deems Taylor, Who Wrote "Circus Day"; Mr. Whiteman; Blossom Seeley, and George Gershwin, Composer of the Jazz Opera, "135th Street"

the penalty of concealing from his sweetheart, Vi, his intention to visit his old Mammy down south. She shoots him when he receives a telegram and refuses to let her see it. The telegram, as is discovered while Joe is expiring, contains the information that there is no use for him to make the trip; his mammy has been dead three years!

B. G. DeSylva is credited with the book. If it is a satire or parody on grand opera, it really ought to be labeled so. Gershwin apparently took it seriously and did his best to make his jazz idiom tell the story tragically and dramatically. There are moments when he has almost succeeded in making this absurd business sound like opera. But

they are few. Most of the time the work merely reminds the listener that Grofe is a very clever man with the instruments, and it would have been better for Gershwin's opus if there had not been so much of Grofe prior to the opera.

Jazz as a medium for the projection of dramatic dialogue still finds us unconvinced.

Those taking part were Charles Hart, Blossom Seeley, Jack McGowan, Austin Young, Benny Fields and Francis Howard. The most they could do was to make this seem like a vaudeville skit, though Mr. Hart's beautiful voice was used with an effect worthy of better things.

OSCAR THOMPSON.

CHAMBER MUSIC IS PHILADELPHIA FARE

Flonzaleys Give Griffes and Schelling Works—Recital by Chaliapin

By W. R. Murphy

PHILADELPHIA, Jan. 3.—The week began with three interesting Sunday events, the appearance of the Flonzaley Quartet before the Chamber Music Association in the afternoon at the Bellevue-Stratford; the third meeting of the Stanley Music Club, presenting Feodor Chaliapin at the Stanley Theater, in the evening, and the second meeting of the Friends of Chamber Music, presenting the Schmidt Quartet, in the New Century Club.

The Flonzaley engagement was further enriched by the unannounced appearance of Ernest Schelling, as a participant in his new work, "Divertimento" for strings and piano. Another novelty played by the Quartet was "Sketches Based on Indian Themes" by Charles T. Griffes. The fine coördination of the Flonzaley's was never shown to better advantage than in the great Beethoven Quartet in G, Op. 18, No. 2. The Griffes numbers had a curiously Debussian ring, probably owing to the pentatonic mode of the tribal melodies on which they were based. Mr. Schelling's Suite included atmospheric sections of Catalan, Irish, Cashmir and Persian inspiration.

The Stanley Music Club membership was out in force, filling the big theater, to hear the remarkable art of the Russian bass. He sang folk-songs and lieder and gave richly dramatic conceptions of several operatic arias.

The Sterling Schmidt Quartet gave two familiar numbers, the Dvorak Quartet, Op. 96, and Beethoven's Op. 18, No. 4. There was fine classic repose in their Beethoven interpretation. Of unusual interest was a trio for two violins and cello by D. Oliver Astorga.

Efrem Zimbalist, violinist, and Marie Tiffany, soprano of the Metropolitan, gave the Monday morning musicale in the Bellevue ballroom. Mr. Zimbalist's beautifully played program was wide, ranging from a Handel sonata and Chopin nocturne, to Yorke-Bowen's Humoresque, Bazzini's "Ronde des Lutins" and his own arrangement of a Persian song by Glinka. Miss Tiffany, who was in splendid voice, contributed a Mozart's aria "Dove Sono" and numbers by Paladilhe, Grovez, Marx and Brahms.

The Choral Society gave its annual "Messiah" on Monday evening in

the Academy. Associated with it were the Fortnightly Club, the Phoenixville Choral Society, and the Snellenburg Choral Society. The result was a vast chorus, which had volume as well as precision. Henry Gordon Thunder conducted with his usual authority.

TOUR PLANNED FOR "WITCH"

Cadman Opera May Be Sung in Boston Next Year by Chicagoans

CHICAGO, Jan. 2.—Charles Wakefield Cadman's opera, "A Witch of Salem," which will be sung here next season by the Chicago Civic Opera, will probably be also given on tour. In this case, it is probable that it will be included in the Boston engagement, as the locale is Colonial New England.

Mr. Cadman holds a contract for its positive production in Chicago no later than Dec. 15 next, with the same cast selected as for this season.

The facts of its postponement from this season to next are brief and simple. The schedule of the company was very heavy this year, with many revivals and novelties, including Alfano's "Resurrection" in French. The arrangement of the orchestral parts of "A Witch of Salem" was considerably delayed and the cast was not selected till a short time ago, so that the management felt only one or two performances might be possible, and it was deemed that the work warranted a better chance. So Mr. Cadman and Herbert M. Johnson, business manager, got together and decided that, for the best interests, 1926 was best. Mr. Cadman holds a contract not only for next season, but a proviso from the company for retention the following season in case the work is received well. The success of the Harling and Franchetti works recently paves the way for more favor of American operas. Oliver Ditson is publishing the score of Mr. Cadman's work.

Klemperer Sails for America and Will Present Novelties in New York

Otto Klemperer sailed for America on the Deutschland this week and will arrive in New York on Jan. 15 to take up his post as guest conductor of the New York Symphony for the rest of the season. Mr. Klemperer will introduce a number of novelties to New York, including Ernst Krenek's Concerto Grosso, Mahler's Ninth and Bruckner's Eighth Symphonies, among other works. His first appearance with the New York Symphony will be made on Sunday afternoon, Jan. 24, in Mecca Auditorium. The program will be made up of three symphonies—Mozart's "Jupiter," Haydn's Ninth and Beethoven's Seventh.

IMMOLATION SCENE ROUSES CLEVELAND

Austral Is Soloist with Sokoloff's Men in Holiday Concerts

By Florence M. Barhyte

CLEVELAND, Jan. 2.—The Cleveland Orchestra, Nikolai Sokoloff conducting, presented Florence Austral, soprano, as soloist, in Masonic Hall on Dec. 26. The program was as follows:

Symphony No. 8 ("Unfinished") Schubert
Aria, "Ocean, Thou Mighty Monster," from "Oberon" Weber
Fantaisie for Orchestra, "Night on Bald Mountain" Moussorgsky
"La Cour des Lys" from "Martyre de Saint Sebastian" Debussy
Brünnhilde's Immolation, from "Dusk of the Gods" Wagner

The holiday season necessitated a change in the symphony program dates and brought the first concert in the eighth program in the regular symphony series on Saturday afternoon.

Mr. Sokoloff arranged the program with much discretion. The Schubert number proved a great delight as the opening number. The rich melodies were sung with fullness of tone. The clear vibrancy of the strings was expressive in brilliancy and sympathetic qualities.

Miss Austral won the instant admiration of the audience in her first Cleveland appearance. She possesses a voice of large dimensions in quality and quantity. It was particularly effective in the Weber aria. Brünnhilde's aria also proved the singer's valuable assets, although the number is never complete without the operatic settings.

Debussy's "La Cour des Lys" and Moussorgsky's fantasy were attractive contrasts to the placid dignity of the other numbers. Mr. Sokoloff gave a reading that was inspiring in color. The regular Thursday evening performance was scheduled for Monday.

Lillian Gustafson Heard in Manchester

MANCHESTER, N. H., Jan. 2.—Lillian Gustafson, soprano, was heard in recital Dec. 18 in Institute Hall. She was presented by the Chaminade Club on the occasion of the Club's annual "gentlemen's night." On her program were numbers by Handel, Schubert, Strauss, Granados, Troyer, Brewer, Reger, Protheroe, an aria from "Pagliacci" and a group of Scandinavian folk-songs. On

Dec. 30, Miss Gustafson was one of the soloists for the performance of "Messiah" by the New Britain Choral Society in the Capitol Theater, New Britain, Conn. The performance was under the musical direction of Edward F. Laubin.

PRESIDENT INDORSES PLAN OF EDUCATION DEPARTMENT

Hearings in Congress to Be Held on Bill Proposing Cabinet Officer—Masonic Order Favorable

WASHINGTON, Jan. 6.—President Coolidge has placed his approval on the proposed legislation for a National Department of Arts and Education, with a welfare feature incorporated, and it is understood that both houses are favorable to its enactment. The hearings are to open in Congress within a short time on the effort to establish a Federal Department of Education.

Thus far, no revamped version of the Reed-Sterling measure presented in the last session, and which created much opposition, has been introduced, but there are several other bills pending providing for the creation of the department without the State aid feature. The department would be administered by a cabinet officer.

The Masonic and patriotic orders have indorsed the Federal education department.

ALFRED T. MARKS

Michael Press Will Conduct Boston Symphony in Two Concerts

Michael Press, violinist, will be guest conductor of the Boston Symphony in Cambridge, on Jan. 14, and in Boston, on Jan. 15 and 16. The Overture to "The Flying Dutchman," Beethoven's Variations on a Theme of Mozart, arranged by Michael Press for string orchestra, Bizet's "Arlesienne" and the First Symphony of Sibelius will comprise the Cambridge program. In Boston, Mr. Press' program will be: Overture to "The Flying Dutchman," Brahms' Violin Concerto, played by Thibaud, and Sibelius' Symphony.

New York Recital of Wolski Announced

William Wolski, young American violinist, will give his first New York recital on Friday afternoon, Jan. 22, at Aeolian Hall. Mr. Wolski has recently returned from Europe, where he has played with notable success, especially in a series of recitals he gave in Budapest.

CONCERT VANQUISHES COLD

Zero Weather in Providence Fails to Mar Dal Monte's Recital

PROVIDENCE, Jan. 2.—Toti Dal Monte, coloratura soprano, appeared in recital in the E. F. Albee Theater on Sunday afternoon, Dec. 27. It was the third concert in the series managed by Albert M. Steinert, and was attended by an audience of prominent social and musical persons, despite the fact that the thermometer registered below the zero mark.

There was no lack of warmth and enthusiasm shown to the gifted artist, however, for she was recalled again and again throughout her recital and was exceptionally generous in her response to the tributes of her hearers. She was assisted by Dorothy Kennedy, pianist, who was accompanist and played two groups of piano solos acceptably.

Mme. Dal Monte's program included Spanish songs and operatic arias. Notable among the latter were "Una voce poco fa" from "Il Barbiere di Siviglia," the Polonaise from "Mignon," and the Mad Scene from "Lucia," sung brilliantly.

N. BISSELL PETTIS.

Jazz Figures in New Works Planned by Americans

TWO projects for new works in the jazz idiom have been projected by well-known American writers. Following the success of W. Franke Harling's opera, "A Light from St. Agnes," given its première recently by the Chicago Civic Opera, the composer has been invited to compose a new work in the same medium for production by Arthur Hopkins, New York theatrical manager. In a somewhat different vein, Gilbert Seldes is writing a jazz comedy based on the libretto of "The Love of the Three Oranges," which, with a score by Prokofieff, was produced by the Chicago Opera a few seasons ago. The new version will, however, be without music.

Stravinsky Festival at Frankfort

FRANKFORT-AM-MAIN, Dec. 10.—A Stravinsky Festival was recently held here under the direction of Herman Scherchen. Among the works of the Russian composer presented were "Les Noces" and the Suite for Small Orchestra.

Rimsky Suite Is Novelty in Chicago

CHICAGO, Jan. 2.—The Chicago Symphony's eleventh subscription program, given on the afternoon of Dec. 24 and the evening of Dec. 26, under Frederick Stock, was as follows:

Pastorale from "Christmas" Oratorio, Bach
Symphony in G Minor, Mozart
Suite from "Christmas Eve," Rimsky-Korsakoff
(First performance in Chicago)
Overture, "Das Christ-Elflein," Op. 20, Pfitzner
Two Nocturnes, "Clouds" and "Festivals," Debussy
Scherzo Capriccioso, Op. 66, Dvorak

Except for the Christmas music, the program contained very familiar items, which were performed in the orchestra's best style, one animated by energy even where feeling was ascetically repressed. The Rimsky-Korsakoff Suite delighted both audiences. Its freely moving and highly colored joyousness of mood, tinged now and then with genuine depth of sentiment, make it one of the most pleasing examples of the composer's style known to Chicago. The Pfitzner

Overture escaped its author's somewhat excessive studiousness and gave the delightful impression of being close to the people.

The Chicago Allied Arts presented the Bolm Ballet and the De Lamar Solo Orchestra in a holiday program on the afternoons of Dec. 27 and 29, in the Studebaker Theater. Ronny Johansson and Ruth Page were soloists in diversissements. The ballets consisted of Szymanowski's "Mandragora," Satie's "Bal des Marionnettes," the carnival from "Snegurochka," and "The Little Circus," to music by Offenbach. These had been danced upon earlier programs this season. Mr. DeLamar's orchestra played for the first time Felix Borowski's new "Overture to a Pantomime," in which the Chicago composer has combined a melodic grace, a rhythmic energy and erudite skill in bringing into his delightful work a lightness and charm appropriate to the suggestions of its title.

The Apollo Musical Club repeated its holiday performance of "Messiah" in Orchestra Hall on Dec. 27, with Harrison Wild conducting. The soloists were

[Continued on page 30]

EVSEI

BELOUSSOFF

'Cellist



Third New York Appearance

This Season

Aeolian Hall,

January 27

AN EVENING OF BACH

with

WANDA LANDOWSKA

AT THE HARPSICHORD

SEASON 1926-27

NOW BEING BOOKED

BY CONCERT MANAGEMENT

DANIEL MAYER

INC.

Aeolian Hall

New York

Beloussoff is a welcome addition to the virtuosi of the 'cello. His playing was notable for its qualities of phrasing, fine sonorous tone sure intonation and for the fervency with which it communicated the mood of the music.—*Brooklyn Eagle*, Oct. 28, 1925.

He is every inch an artist of surpassing musicianship, fastidious taste, intelligence and refinement of feeling. He wields a consummate technic without vain ostentation. His playing last night of Rachmaninoff's Sonata and Saint Saëns Concerto evidenced a rare distinction of artistry. *N. Y. Telegram & Mail*, Oct. 28, 1925.

So much restrained emotion, so much scholarly erudition, so much sympathy and musical insight, that the listener forgot technical matters and listened to the music for its own sake. It was truly a delightful entertainment.—*N. Y. Evening World*, Dec. 11, 1925

A finely balanced and scholarly performance was given last night by Evsei Beloussoff, 'cellist, and Ossip Gabrilowitsch, pianist. This is the sort of an event at which one would delight to snuggle into a seat and listen to divine music divinely played. The interpreters revealed the inner and obvious beauties with absolute artistry and faultless musicianship. — *N. Y. American*, Dec. 11, 1925.

His admirably rounded tone sang with beauty and restraint.—*N. Y. Herald Tribune*, Oct. 28, 1925.



SURVEY OF EUROPEAN ACTIVITIES

Berlin Stage Heroes Must Shave Mustaches

BERLIN, Dec. 30.—*Lohengrin* and *Wolfram* in future will be smooth-lipped as well as smooth of song if the demand of women singers and actresses in the German capital bears fruit. A strong sentiment has developed for tenors and baritones minus hirsute lip-adornments. It is rumored that a petition to this effect will be prepared by a number of prominent feminine artists.

Christmas Programs Brighten London's Pre-Holiday Weeks

LONDON, Dec. 20.—With the approach of Christmas, ordinary concerts become fewer, but their places have been taken by a number of choral concerts of Christmas music. Lloyd's Choir, the Oriana Madrigal Society, Barclays Bank Musical Society, and the Royal Choral Society were among those who gave concerts last week in which holiday music played a greater or a lesser part. John Coates, also, gave his usual program of festive songs at Chelsea on Thursday night.

There were four concerts listed for Monday, Dec. 14, none of which were ordinary or seasonable. A joint matinée recital by Susan Metcalfe-Casals and Fanny Davies at the Wigmore Hall consisted of lieder and piano pieces by German masters, with the addition of songs by Granados and Fauré and a dance for piano by Dohnanyi. In the Abbey, the Abbey Special Choir was heard in a program of motets. At the New Chenil Galleries, Chelsea, the first of a series of concerts of old music on the instrument for which it was composed was given by Arnold Dolmetsch and his family. The music was entirely Bach. At Wigmore Hall in the evening a concert of the works of Bernard van Dieren was given by John Goss with the assistance of Megan Foster, Kathleen Long, John Barbirolli, and the Kutcher Quartet. The program consisted of songs with piano, songs with string accompaniment, a scene from the comic opera, "The Tailor," and a string quartet, thus affording a chance to really appraise one of the most discussed of living composers.

Tuesday brought carol singing in the Royal Exchange during lunch hour by Lloyd's Choir. In the afternoon at Wigmore Hall Albert Sciarretti gave a piano recital including the "Suite en forme de Sonate" of the contemporary Belgian composer, Joseph Jongen. The Audrey Chapman Orchestra gave its annual west end concert at Queen's Hall.

Barclay's Bank Musical Society included in its Wednesday concert at Queen's Hall a new arrangement for male voice choir of Vaughan Williams' *Fantasia* on Christmas carols, Mozart's concerto for flute and harp was also played. Recitalists of the day were Margaret Bennett, pianist, and Paula St. Clair, contralto. The third Dolmetsch program was devoted to English concert music for viols of the Sixteenth and Seventeenth centuries.

Jelly D'Aranyi and Myra Hess gave a recital of sonatas for violin and piano at Wigmore Hall Thursday at which they played two sonatas of Mozart, as well as Bach's B Minor and Brahms' G Major sonatas. John Coates, in a program of Christmas songs at the Chenil Galleries was the only other major event of the day.

Home of Berlioz to Be Demolished

PARIS, Dec. 15.—The house at Montmartre, where Berlioz composed "The Damnation of Faust" and other works, is to be demolished. Admirers of Berlioz held a meeting of protest and passed in procession before the house as a token of farewell.

Many Intimate Details of Collaboration Between Composer and Librettist Revealed in Strauss-Hofmannsthal Letters



RICHARD STRAUSS and HUGO VON HOFMANNSTHAL

VIENNA, Dec. 25.—The new Viennese publishing house of Paul Zsolnay, which printed Mahlers' letters and which is now preparing a German edition of Verdi's correspondence, has just issued Richard Strauss' letters to Hugo von Hofmannsthal, the famous Austrian poet and the former's librettist, together with some of Hofmannsthal's answers. Richard Strauss' son, Dr. Franz Strauss, his father's secretary, is mentioned as the editor of these letters, which he rightly calls unique. They constitute the most intimate revelation of the relationship between poet and composer, known to us, at least so far as this relationship deals with modern times.

The letters fill 400 pages and were written during a period of eleven years, from the end of 1907 to the end of 1918. The first letter that Richard Strauss wrote from Berlin to Hofmannsthal (he was at that time general music director of the Berlin Opera) mentions plans for an opera "Semiramis" after Calderon. Three such plans for operas, never to be composed, appear time and again in this volume. Besides "Semiramis" there was one "Casanova," an opera of 1908, which later became a prose comedy by Hofmannsthal under the name of "Christinas Heimreise." Furthermore, a three act work, "Das Steinerne Herz" of the contents of which no more is said than the mere mention of a German fairy tale which happens to have the same title, was talked of.

Strauss as Self-Critic

Otherwise the letters accompany the joint works of Strauss and Hofmannsthal from "Elektra" to "Die Frau ohne Schatten." Strauss also mentions the idea of "Intermezzo," the text of which, as is well known, he wrote alone without the aid of Hofmannsthal.

Strauss proves an excellent critic of his own work. On the one hand he is pleased with "Elektra." ("Elektra schreitet vorwärts und wird gut—Elektra goes forward and will be good").

On the other he complains of the text of "Josefslegende." Once he says of the latter with engaging frankness: "Josef geht nicht so schnell als ich dachte. Der keusche Josef liegt mir nicht recht and was mich mopsst, dazu finde ich schwer Musik. So ein Josef, der Gott sucht—dazu muss ich mich höllisch zwingen—Josef does not progress as quickly as I thought. The chaste Josef does not agree with me and when anything bores me I find music for it only with difficulty. Such a Josef, seeking God—I have got to drive myself hellishly!"

But even in these letters, where Strauss shows himself a person always important, always right, to himself, he reveals a surprisingly deep insight in the new opera. For over fifty pages, we read his pleas, demands, corrections,

exhortations, on the subject of "Der Rosenkavalier" which he addressed to his admired poet, his dear Daponte.

"You must write something more . . . sixteen to twenty verses in buffo character . . . the music is all ready. I only need the words as an accompaniment and to fill in. It would be particularly fine if you wrote a contemplative ensemble for the second act, after the moment when a dramatic bomb has exploded, the action ceases, and everyone is lost in thought. Such resting points are necessary: for example, Act II of 'Lohengrin', the great ensemble, Dämpfe Bruten; the 'Meistersinger' Quintet, or, the end of the first act of 'The Barber of Seville.'"

Good vs. Bad Curtains

On another occasion, during the period of the composition of "Elektra", Strauss writes:

"I note that all mass scenes in opera, great ensembles, make bad curtains, while solo scenes or love duets, either in a jubilant *fortissimo* or a quite poetic *pianissimo* make the best endings.

"Don't think of the music at all. That I do alone. But create for me a drama full of action, with few mass scenes and two or three fat parts."

The correspondence, so far as it is published, concentrates almost exclusively on the two men's joint task. Other happenings, except perhaps the possibility of meeting for this very work, are hardly mentioned. One intention is clearly expressed: "We want to stimulate each other to better things", says Richard Strauss.

And Hofmannsthal, always impetuous, nervous, sometimes even annoyed, answers: "I am here to unite with the highest in your nature". He means that they must not sacrifice for any price their quest for purity and idealism in the theatre; no *Bequemlichkeit* (comfort); no commercialism . . .

The Case of "Ariadne"

So far as the public success of their works is concerned neither can complain. The theaters give in, idealism is preserved. Only once, the critics, if not the public, failed them, after the premiere of "Ariadne" in Stuttgart in 1912. At that time the later "Viennese Arrangement" did not exist, and the opera was no more than a spoken comedy after Moliere's "Le Bourgeois Gentilhomme" in Hofmannsthal's adaptation, together with the opera "Ariadne".

This was objected to strenuously as an artistic whim and the impossibility of the genre was held against the poet as well as the composer. In fury Strauss writes Hofmannsthal, "Don't you know anybody who, before the greatest possible public, can write a far reaching important word on 'Ariadne', on the style of the entire work and of

1925 Bayreuth Festival Had \$3,000 Deficit

BERLIN, Dec. 20.—In a recent visit to the German capital to give a concert, Siegfried Wagner was the guest of the Verein Berliner Presse, and in an address to his newspaper hosts told of the fortunes of Bayreuth. The latest festival incurred a deficit of 13,000 marks (approximately \$3000), he said, despite the fact that the Festival Theater was well filled and seats averaged \$10.

Munich Festival Promised Again for Next Summer

MUNICH, Dec. 15.—The usual operatic festival will once more be held here next summer. As has been the custom, the performances will be limited to the works of Wagner and Mozart, the former played at the larger Prince Regent Theater, the latter within the walls of the charming little rococo Residence Theater.

The festival will open with "Meistersinger" on Aug. 1. "Parsifal" will follow two days later with "Tristan und Isolde" on Aug. 5. Two complete performances of the "Ring" Cycle will be given, the first to begin on Aug. 7, the second to open on Aug. 27. From the beginning of the festival period until its close on Sept. 15 "Parsifal" and "Meistersinger" will be repeated three times each.

The Mozart repertoire at the Residence Theater is arranged so as not to conflict with the Wagnerian performances. The first opera, to be given on Aug. 2, is "Entführung aus dem Serail." "Figaro" comes next on Aug. 4 with "Zauberflöte" on the 6th. "Così fan Tutte" on the 11th and "Don Giovanni" on the 14th. This program will be repeated until Sept. 3.

Two Czech Operas Have Premieres

PRAGUE, Dec. 15.—The premieres of two operas by Czech composers took place this month here and in Brünn. One of them was the first work ever written by Leos Janacek, called "Sarka" and composed in the year 1887. The other was the work of E. F. Burian, a young musician of twenty-one years, who made his debut with a one-act opera, called "Before Sunrise." The composer is the son of Emil Burian, first baritone at the Prague National Theater, and nephew of the late Charles Burian who sang *Herod* at the first performance of Strauss' "Salome" in Paris. Burian's opera has as its theme Eve driven from Paradise.

the value of 'Moliere's' share? If errors are left uncorrected too long they turn into accepted truths."

Strauss thinks of Oscar Bie, the well-known German music critic—but more and more defenders of the work turn up, finally leading to the Viennese adaptation through which the play was severed from the music and made more simple.

Even of the war the letters say little, although Hofmannsthal was an officer in the Austrian reserve and during the first weeks of the war was in the field. However, he came back to his poetry quite soon and corresponded with the composer only over "Frau ohne Schatten".

Richard Strauss writes: "Diligent work is the only salvation, otherwise one would die with disgust over the lack of talent of our diplomats and our press".

In his last letter Hofmannsthal refers to the possibility of a Viennese operatic direction, Strauss-Schalk. This possibility became a fact, but it did not turn out quite as rosy as the poet had painted it. His enthusiasm, however, will please every friend of the theater. And every friend of the much performed operas by Strauss will want to read these letters wherein these remarkable works are made to live before our very eyes.

DR. PAUL STEFAN.

❖ NEWS FROM CONTINENTAL CENTERS



Farewell Tour of Melba Is Arranged

LONDON, Dec. 10.—London is faced with the prospect of saying good by to Dame Nellie Melba. A farewell tour has been arranged so that the whole country may share in the leave-taking. The schedule of the tour is as follows: Jan. 11, Glasgow; 13, Edinburgh; 15, Dundee; 18, Aberdeen; 20, Kirkcaldy; 22, Hull; 27, Liverpool; 30, Manchester. Feb. 6, Manchester; 2, Sheffield; 4, Bradford; 10, Torquay; 12, Birmingham; 15, Sunderland; 20, Dublin; 22, Belfast; 25, Eastbourne; 27, Bournemouth. March 4, Leicester; 6, Cardiff; 10, Plymouth; 13, Brighton; 13, London. The London concert will be given in the Royal Albert Hall. It will not be the last scene, for this is to take place on the stage that has witnessed Dame Melba's greatest triumphs, at Covent Garden.

'Orfeide,' New Work of Malipiero, Has Düsseldorf Premiere



Francesco Malipiero, Leading Italian Modernist, Snapped in an Informal Pose

DÜSSELDORF, Dec. 15.—Under the musical direction of Erich Orthmann, Malipiero's "Orfeide" had its first performance here. The work proved to be the "Sette Canzoni" of the composer rewritten in a new form. A prologue and epilogue to the seven original scenes had been added to make it of the necessary length for an evening's entertainment. The additions were written in the freest style.

The protagonist, *Orpheus*, manipulates the puppets of the *Commedia dell'Arte* and brings out characters of the present day, a street singer, a beggar, a drunkard, and a sexton. A dominant love motif runs through the seven short scenes. The blind singer abducts the women, the maiden becomes infatuated with the singer, the monk makes love to the penitent, a funeral procession crosses the path of a party of merry masks, the sexton sings a festive song—contrasts and contradictions abound. In the epilogue, an aristocratic assembly witnesses the puppet show. At the end *Orpheus* abducts the *Queen*, while the *King* sleeps through the scene. All in all an interesting experiment, worth seeing and hearing again.

Bartók to Conduct His Dance Suite in Baden Baden

BADEN BADEN, Dec. 25.—In January Béla Bartók is coming to conduct his own Dance Suite, also to play the piano part in his Rhapsody. The regular orchestra leader, Paul Hein, is soon to give Mahler's Second Symphony here for the first time.

Modernists Hail Premiere of "Wozzeck" at Berlin Opera as Beginning of New Era in Music-Drama

BERLIN, Dec. 18.—The premiere of Alban Berg's "Wozzeck" at the Staatsoper here on Dec. 14 under the direction of Erich Kleiber marked a milestone in the history of contemporary music. The production, despite the present upheaval at the opera house centering about the enforced resignation of Intendant Max von Schillings, was a finished one, vocally, orchestrally, dramatically, and pictorially. In every way this strange work of Schönberg's pupil was realized to the full extent of its potentialities. The house was crowded and enthusiastic, although the riotous applause, according to the cynical-minded, came largely from Berg's adherents who were said to have come from all parts of Germany and Austria for the evening.

Critical opinion was sharply divided on the merits of the score. The left wing hails it as the beginning of a new operatic school. The conservative grant it little but effects as they are occasionally effective. All agree, however, that the music is a grotesque force, a bizarre realism, undeniably the work of a gifted, if persecuted composer. "Wozzeck" is written to the moving tragedy of Georg Büchner, a writer who lived about the middle of the Nineteenth Century, dying at the age of twenty-four. Büchner was forgotten until about five or six years ago, when the younger literary generation unearthed his works and discovered that here was a man who had created words in terms of expressionism long before the actual term had been invented to describe a definite artistic form.

"Wozzeck" is a fragment, primitive in its story, grim in its outlook. The hero *Wozzeck* is a weak, although basically decent, fellow. Oppressed by his milieu, driven by his worthless associates, he is inevitably led to murder his equally worthless sweetheart, thus leading to his own suicide. The story is told in fifteen scenes, each of which Berg has compressed even beyond its original brevity in order to permit himself greater musical freedom. There are three acts to the opera, five scenes to each act. The episodes are loosely strung together, but united by an inner connection not perhaps at first obvious. Occasionally the intervals between scenes are bridged musically. Never, however, is the score sacrificed to mechanical expediency. In each case, the music fulfills a definite dramatic and aesthetic function. When this liaison is unnecessary the action continues without pause.

The problem of staging a production so exacting and varied scenically was admirably solved by Pano Aravantinos who designed the sets. A simple adjustment of the property, aided by a judicious system of shifting, vari-colored

Budapest Eulogizes Hans Koessler

BUDAPEST, Dec. 20.—The retirement of Hans Koessler from the Budapest High School of Music, after forty years of activity, drew eulogistic references from Eugen Hubay, general director, and Geza Moravcik, director. Hubay outlined the career of Koessler, which was closely identified with the evolution of Hungarian music. From Koessler's school not only the whole present generation of Hungarian composers graduated, but also all the faculty members of the High School of Music. Koessler laid the foundations of present day Hungarian music, said Hubay, and had won the love and respect of the entire professorial body. Koessler's whole life had been spent as a pedagogue, with the exception of one year when he officiated as director of the Cologne opera.

"Holy Duck" to Have Prague Premiere

PRAGUE, Dec. 19.—Hans Gal's opera, "Die Heilige Ente," which recently had its first performance at the Municipal Opera House, Berlin, will have its Czecho-Slovakian premiere at the German Theater here in the near future.



Alban Berg, Composer of "Wozzeck"

lights, constituted the changes of scene. The entire effect was achieved quickly, economically, and successfully. The settings were sharply outlined, and, although in the manner called "modern," never incomprehensible or banal as is so often the case with the new stage decoration.

Berg, too long known only as a gifted pupil of his master Schönberg, revealed himself in "Wozzeck," a musician not only talented but original. The score is fascinating in its instrumental clever-

ness, its individualized singing line, its dramatics cacophonies, its free and natural use of atonality. Certain numbers, such as *Marie's Cradle Song*, the chorus of sleeping soldiers hummed with half closed mouths, the drunken song of couples dancing in an inn at night to the music of a piano out of tune, are undeniably unique. It may be that "Wozzeck" will sink into the swift oblivion to which that other opera of the younger generation, Krenek's "Zwingburg," seems doomed. More likely, however, it will mark the beginning of a new era in music-drama, a distinction which the conservative, however, is loath to accord it.

Erich Kleiber, after never-ending rehearsals, directed the score brilliantly. The cast, too, succeeded remarkably in conveying every nuance of Berg's music. Siegrid Johanssen, especially engaged for the difficult rôle of *Marie*, gave a performance memorable dramatically as well as vocally. Leo Schützendorf was cast for the title rôle. Others to be mentioned are Fritz Soot as the *Bandmaster*, Waldemar Henke as the *Captain*, Martin Abendroth as the *Doctor*, and the five-year-old Ruth Witting as the *child*.

Berlin will shortly hear more modern music when, on Dec. 22, the Diaghileff Ballet comes here. Among the ballets scheduled are "Die Rehe" ("Les Biches"), "Matrosen" ("Les Matelots"), "Der Dreispitz" ("The Three-Cornered Hat"), "Zephyr and Flora," "Der Puppenladen" ("Doll's Shop"), and "Cimbarosiana." All of these works have been heard during the past year in Paris and London, but Berlin will see them for the first time.

Shanghai Hears Respighi's "Pines of Rome"

SHANGHAI, CHINA, Dec. 20.—Mario Paci has returned from his eight months' leave in Italy and the Municipal Orchestra has taken on new life since his return. The orchestra opened its season at the Lyceum Theater, presenting several new numbers. Pick-Mangiagalli's "Notturmo e Rondo Fantastico" was given a well balanced and poetic reading, and Respighi's "Pines of Rome" was so enthusiastically received that it was repeated at the following concert. The opening concert of the Orchestra developed into something of an ovation to Mr. Paci, whose absence last winter and spring was a marked loss in the musical circles of Shanghai. The present season promises much in the way of new music, as Mr. Paci brought back many novelties from Europe, and some of the numbers which will be presented here during the winter, will be given for the first time before any audience. In addition to the regular Sunday concerts, a series of ten subscription concerts will be given during the season. CECILE HINDMAN.

Paris Woman Composer Sues Dancer for Latter's Ballet Interpretation

PARIS, Dec. 30.—As a result of an "artistic difference" over the plan of a ballet, Jeanne Chasles, professor at the Conservatoire and director of ballets of the Comedie Française, Paris, has entered suit against Olga Soutzo, dancer, for damages. Mme. Chasles alleges that the latter danced the ballet "Three Sultanas" a composition of Mme. Chasles, according to her own ideas instead of dancing according to the rules set by the author.

Hasse's "Solimano" to Be Revived

BERLIN, Dec. 20.—"Solimano," one of the most successful works in its time of Johann Adolph Hasse, Eighteenth Century German composer, is due for a revival in the middle of March at the Stadttheater in Krefeld, under the musical direction of Franz Rau. The text is being modernized by Franz Joseph Ewens, and Rau is arranging the music for modern production. The revival

points to an awakening of interest in the works of Hasse, whose music for many years has seemed doomed to permanent oblivion.

Brahms Festival to Be Held in Heidelberg

HEIDELBERG, Dec. 20.—Heidelberg, which for a long time was recognized as an outstanding musical center of Southern Germany, is on its way toward regaining its former status. Indicative of this is the announcement that the German Brahms Society has decided to hold its sixth festival here at the end of May, 1926. Wilhelm Furtwängler will again have the musical direction and the orchestra scheduled for the occasion is the Berlin Philharmonic.

Bainbridge Crist Music Impresses Bournemouth

BOURNEMOUTH, Dec. 15.—Bainbridge Crist's Suite, "Egyptian Impressions," and the final dance from "Le Pied de la Momie," first given here under the baton of the composer at the Winter Garden concert on Dec. 3, made so favorable an impression that Sir Dan Godfrey requested Mr. Crist to leave the parts with him in order to repeat the works at the popular symphony concert on Dec. 7.

Horsbrugh-Sapio Recital Pleases London

LONDON, Dec. 15.—Olga Sapio, pianist, the daughter of Clemmentine De Vere Sapio, together with Beatrice Horsbrugh, violinist, gave a successful recital at Leighton House, on Dec. 8.

Dukas Appointed Teacher at Paris Ecole Normale

PARIS, Jan. 2.—Paul Dukas, composer of the ballet "La Péri," "Ariane et Barbe-Bleue" and "L'Apprenti Sorcier," has accepted a chair of musical composition at the Ecole Normale de Musique.

Rosenstock Succeeds Balling in Darmstadt

DARMSTADT, Dec. 15.—Josef Rosenstock has been chosen to succeed the late Michael Balling as general music director of the Hessische Landestheater.

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NEW YORK, JANUARY 9, 1926

THE GROWTH OF THE ENCORE

THE development of the concert, as an institution, from the miscellaneous program of a past generation to the highly specialized recital of today, has brought a curious phase in the dominant encore. Once upon a time an encore was intended, and accepted, as a special indication of more than usual approval. Under present conditions it is extended, and expected, as a definite feature, an integral part, of every solo program. Formerly, the encore was reserved for some outstanding achievement; and the artist receiving it felt justly conscious of exceptional success. As matters stand now, the recital giver who could not count encores by the half dozen would experience a bitter sense of failure.

Imagination pales at the thought of a contemporary popular prima donna concluding a concert without adding one pendant after another to her printed list of songs, but artists of an earlier period were less prodigal with their largess. A newspaper record of the late 'seventies shows that Adelina Patti, the most idolized diva of her time, once sang the Shadow Song from "Dinorah" at a concert with such brilliance that "an encore too emphatic to be ignored was the result. But," added one critic of this event, "instead of repeating Meyerbeer's elaborate scena, Mme. Patti sang 'Home, Sweet Home' as an extra number." Other

participants in the program, according to this reviewer, were "recalled" when their efforts pleased. In the case of Mme. Patti, a literal interpretation of the encore was, evidently, set aside by the singer herself in favor of a move that took on the nature of an innovation. Yet, to come a little nearer our own habits, Dame Melba's repetition of the Mad Scene from "Lucia," on an occasion of especial significance, was regarded as a startling departure from custom. And what would be the surprise of an audience in this year of grace if Mme. Galli-Curci were to sing "Qui la voce" a second time, in place of some delicate lyric or appealing ballad!

The somewhat anomalous position we are in is that encores are almost as much a fundamental part of the program as if they were enumerated in bold type on the printed schedule. The advertised list is often so meager that, were the concert to consist of no more than the music named, the performance would be over in less than an hour. But everyone knows that the promised fare will constitute but the basis of the entertainment; that at least twice as many numbers will be given as the arrangement calls for, and that pieces in which the interpreter is particularly successful will cheerfully be supplemented with others.

In many instances, the encore has taken on the character of a pretty fiction. Legion is the name of artists who, in building their programs, group songs or instrumental works in an order that allows—in fact, nearly demands—the addition of encores to complete the general effect. Up to a given point this may be legitimate as an artistic license; but there is a line beyond which the wisdom of such a practice may well be questioned.

Moreover, the encore, once permitted only in favor of a soloist, is gradually creeping into orchestral performances. At the Lewisohn Stadium last summer, when the New York Philharmonic Orchestra nightly gave symphonic programs, encores came to be regarded as nothing out of the ordinary; and even so conservative an organization as the Boston Symphony has broken the "no encore" rule of many years' standing.

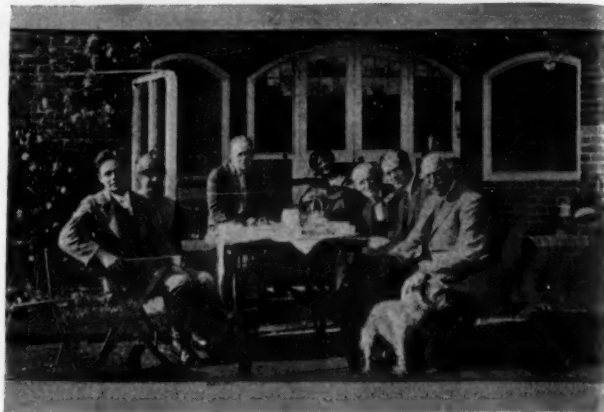
Responsibility for this condition doubtless can be placed jointly at the doors of public and musicians, exactly as modification of the abuse must be undertaken by all concerned if the situation is to be improved. Nor need improvement interfere in the slightest with the amount of applause an artist receives. When the curtain falls on the last act of an opera at the Metropolitan, no one supposes that the singers who are called out again and again by loud "bravos" will, either singly or together, add one note to the concluded performance. The same is true of an orchestral concert at which a concerto is played.

If the encore, as we know it, continues to develop along prevailing lines, the next logical step will be performances that shall comprise encores only. Perhaps reform will be delayed until the extreme is reached, and the pendulum swings violently back to the point from which it started.

A HAPPY CIVIC MOVE

BY the establishment of a civic symphony orchestra, Glendale has entered the ranks of those smaller cities which find music as necessary to general well-being as attractive buildings and sanitary plumbing. These Californians are also determined to aim high in the quality of their productions, as is shown by the announcement that Mozart's G Minor Symphony is to have a place of honor on the first program. Thus the nature of the new organization will be happily exemplified in an expression of the eternal youth of which Mozart, of all composers, is the most convincing exponent. And the fact that this venture is municipal, and not merely the outcome of individual effort, makes the project all the more interesting.

Personalities



English Teacher and Pupils at Tea

A little "family" group, including several American pianists, is shown at "High Marley," the Sussex country place of Tobias Matthay, noted English teacher of piano. Those "snapped" in the accompanying photograph are, left to right: Raymond Havens, Lila M. Holmes, Richard McClanahan, Mrs. Matthay, Charles J. Kuny, Frederic Tillotson and Mr. Matthay. An "American Tobias Matthay Association" has been formed under the auspices of Mr. McClanahan, and held a convention recently at the Riverdale School of Music, New York.

Fokine—On a recent visit to Denmark the well-known dancer, Michel Fokine, staged several ballets as guest at the Copenhagen Opera. Great acclaim was given the production of "Petrushka," the racial spirit of which was successfully translated for the Danish audience through the pantomime, as well as by Stravinsky's music.

Laparra—Recent Parisian honors which have been accorded to Raoul Laparra included the production of his new opera "Joueur de Viole" and a special concert of his compositions at the Opéra-Comique. The French composer was resident for some time in the United States and his opera "Habanera" was given at the Metropolitan two seasons ago.

Easton—A portrait of Florence Easton, soprano of the Metropolitan, is among a collection of pictures by A. Helberger now on view at the Ralston Galleries, New York. Most of these were painted in Europe and South America while the artist was making an unhurried journey around the world from Brazil, in the course of which he held exhibitions in Germany, England, Norway, Denmark and Portugal.

Strauss—When the opera house at Chemnitz, the little Saxon city, recently organized a Richard Strauss Week, the composer himself appeared and led the performances of his "Rosenkavalier" and "Salome," as well as Beethoven's Ninth Symphony. Of much interest is the news that Strauss has completed the first act of his opera "The Egyptian Helen," which he played in a piano arrangement before a private audience.

Given—At the "grossen Tee," or formal tea, recently given in Berlin for Yvette Guilbert by Frau Wolff, wife of Hermann Wolff, well-known manager of the German capital, Thelma Given, American violinist, was a guest of honor. The artist was introduced to many musically and socially prominent persons in Germany, prior to her first recital in Berlin. The opening event of her tour of Germany was given in Hamburg on Nov. 18.

Cahier—Helgerum Castle, on a bay of the Baltic Sea in the western district of Tjust, Smaland, Sweden, has been purchased by Charles Cahier as an ideal summer home for himself and his wife, Mme. Charles Cahier, American contralto. The castle, built in the seventeenth century, makes a most impressive picture from the Bay of Gascof. The estate comprises about 3000 Swedish acres. Mr. Cahier, an enthusiastic yachtsman, may sail up to his castle dock. The singer and her husband plan to reside there for at least four months during summers.

Alsen—Elsa Alsen, soprano, is the recipient of many songs which are sent to her from American composers, since the announcement came that she would feature American songs in her season's recital programs. When Mme. Alsen recently sang in Syracuse "The Dream Song" by Claude Warford, which she put on her New York recital program and which had to be repeated, many requests came for the name of the composer. Mme. Alsen will devote half of her programs which she is to sing during the next few weeks in Baltimore, Buffalo and Boston, to American composers.

Gallo—Aurelio Gallo, the blithe, genial person who is company manager of the San Carlo Grand Opera Company as well as a nephew of Fortune Gallo, its impresario, is very fluent in English and Italian, but he acknowledges being a little "low" on Spanish. Recently in Havana, Cuba, anxious to do the correct thing, Aurelio stalked into a fashionable restaurant and ordered in his best Spanish a dish of ham and eggs and a pot of coffee. Maybe a few Neapolitan and English remarks found their way into the order. In any case, after a brief consultation with the head waiter, the Cuban slave brought Aurelio a large bottle of ginger ale!

Point and Counterpoint

By Cantus Firmus, Jr.

A Bootlegger's Symphony



ONE of the intriguing sessions given by young composers in Paris recently enlisted the doughty American stripling, George Antheil, and a French confrère. The latter—one M. Jacques Benoit-Mechin—we are told, "a grave, tall young man," played parts of his "Colonial" Suite. Each movement is devoted to one of the products of the Colonies. Parisian folk on this occasion were treated to two staples—"Silk" and "Rum."

Here is an idea for the enterprising native craftsmen! Having reduced Charles M. Schwab, Alice-in-Wonderland, St. Francis of Assisi and Jazz-berries to tone, they might well start on George Washington and the Signers.

We can imagine a symphonic poem laid out as follows:

Introduction, allegro assai: Patriotic forebear starts out to smuggle a cargo of molasses from the Spanish West Indies. Lamentoso, Farewell to favorite Colonial bedstead. Allegro, Chorus of farewell from flappers of old Boston.

Adagio: Calm sea and prosperous fishing.

Scherzo: Battle with foreign brig, utilizing wind machine, tam-tam, Colt 45-caliber and glockenspiel.

Finale: Treacle theme developed with use of twelve harps and saxophones. Musicians shout "Home again" in significant hush. Catastrophic conclusion, "Columbia, Gem of the Ocean."

The Real Thing

"GLADYS, what in the world are you doing?"
"We're playing restaurant, mamma."
"But why is Howard pounding on that dishpan?"
"Why, mamma, we can't have a restaurant without a jazz band, can we?"

Sensitive

"WHY does she close her eyes when she sings?"
"Because she can't bear to see us suffer."

Sarcasm

"HOW do you like your new French music teacher, Helen?"
"He's a very polite gentleman. When I made a mistake yesterday he said: 'Pray, mademoiselle, why do you take such pains to improve on Beethoven?'"

Preference

"I DON'T know whether to become a painter or a musician!"
"By all means, become a painter!"
"Why, have you seen my pictures?"
"No, but I've heard your music."
—Camden Post.

Belated

ONE of the many stories Dame Nellie Melba is fond of telling concerns a drawing-room concert she once attended. The host was nervous and inexperienced and at the end of a song with which one of the guests had "obliged" he rose hurriedly.

"Ladies and gentlemen," he began, "before Mrs. Smith started to sing she—ah—told me her—ah—voice was not in

the best condition, and—ah—asked me to apologize for it, but I neglected to do so and—ah—I apologize now."

Discovered

"HERE," said the composer, "is a little song I wrote in three minutes."

"Man alive!" said the astonished editor, glancing at the work. "Why, your fortune's made."

"Thanks!" said the composer, much gratified.

"Yes," continued the editor, "if you wrote all that in three minutes, you can earn a good living at addressing envelopes by the hundred!"

For Safety's Sake

LANDLADY: "You always sing while you're taking your morning shower, Mr. Gay. Why do you do that?"

Boarder: "The bathroom door won't stay locked."

Anguished Expression

THE man in the corner seat was heard to groan so horribly that he frightened the other passengers, and one hastily produced a flask and told him to take a good swig at it.

Which he did.

"Do you feel better now?" asked the giver.

"I do that," said the man in the corner.

"What were you suffering from?"

"Suffering from?"

"Yes. What made you groan so?"

"Groan! Why, confound you, I was singing!"

A Long Throw

"OUR opera houses," said the American, "are much larger than yours."

"Oh, but we have some very big ones," replied the Englishman. "At Covent Garden, for instance, if a man threw an egg from the back of the stalls it would probably fall short into the orchestra."

"Indeed?" said the American. "Now, if a man threw an egg from the back of the stalls in our biggest theater, it would hatch out before it got near the orchestra."

L'Après-Midi D'Un Faun

WILLY (at Philharmonic concert, testily): "I'm always hearing 'The Afternoon of a Faun.' For heavens sake, what did he do with his evenings?"

NOW that the blissful New Year's here, Let's all swear off melodic cheer!

Contemporary American Musicians

No. 410

Harriet Eells

HARRIET EELLS, soprano, was born in Cleveland, Ohio. She went to school in Cleveland, to the Hathaway-Brown School, and in Dobbs Ferry, N. Y. She started studying the piano at an early age, showed marked evidence of a strong musical ability. She traveled extensively in Europe and the Orient, studied French, German and Italian. Miss Eells first studied singing



Harriet Eells

with Wilfried Klamroth, later with

Marcella Sembrich whose pupil she has been now for several years. Her first public appearance was made three years ago as soloist with the Cleveland Orchestra at one of their pop concerts. She has appeared also as soloist with the Detroit Symphony. Her recital début was made in New York in Aeolian Hall in November, 1924. Her program, on that occasion, included an air from Lully's "Amadis," Mozart's "Quando Miro," a German group including Wolf's "Auf dem Grünen Balkon," and Brahms' "An ein Veilchen," two Respighi songs, and numbers by Griffes, Carpenter, Rhené-Baton and others. Since then Miss Eells has given notable recitals in Cleveland, in Milwaukee, at the Westover School in Connecticut. Arthur Whitney engaged her this season for four recitals at the various schools at which he is appearing. She is unmarried and makes her home, during the winter months, in New York.

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Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

"Barbier von Bagdad"

Question Box Editor:
In what year was Cornelius' "Der Barbier von Bagdad" first sung at the Metropolitan?
Brooklyn, Dec. 26, 1925.
During the season of 1889-1890.

Tonsils and Singing

Question Box Editor:
Would the removal of enlarged tonsils impair the singing voice in any way?
E. D.

St. Louis, Mo., Jan. 2, 1926.

While there is always some risk that throat operations, even simple ones, may affect voices for the worse, if the operation is performed by a competent surgeon who specializes in this sort of surgery, the risk is practically nil, and certainly, enlarged tonsils contribute nothing to the voice directly as an organ, or indirectly in the matter of general health.

How to Pronounce Them

Question Box Editor:
1. Would you please give me the preferred pronunciation of "either" and "neither" in singing? 2. How are the following names pronounced: "Samoiloff," "Giannini," "Stainer," and "Proschowsky"?
F. M. T.
New Philadelphia, Ohio, Jan. 1, 1926.

1. The long "i" sound is preferable, as in "high" on account of the greater sonority. 2. While it is not possible to indicate pronunciations with any exactitude, the following are pretty nearly as they sound: "Samm-o-ee-loff," accent on the "o"; "Djann-nee-nee" accent on the second syllable; if you mean the English

composer, it is pronounced "Stay-nerr," the first syllable rhyming with "hay." If you mean the maker of violins, it is "Sty-nr." "Pro-shawff-skee" accent on second syllable.

Damrosch and Philharmonic

Question Box Editor:
Did Dr. Leopold Damrosch ever conduct the New York Philharmonic, or were his orchestral concerts confined to The New York Symphony? H. C. R.
New York City, Dec. 31, 1925.
Dr. Damrosch conducted the New York Philharmonic during the season of 1876-1877, the year before he founded the New York Symphony.

Mendelssohn vs. Schumann

Question Box Editor:
Is it true that during their lifetime Mendelssohn was considered a greater composer than Schumann? Z. X. Z.
Albuquerque, N. M., Dec. 28, 1925.
Curiously enough, yes, and Schumann was a great admirer of Mendelssohn.

The Prix de Rome

Question Box Editor:
Have any of the works for which the French Prix de Rome was awarded become really popular? J. B.
New Orleans, Dec. 30, 1925.

Of the works written between 1801 and 1905, by the winners of the Prix de Rome, Debussy's "L'Enfant Prodigue" is the only one that seems to have held its own; and indeed, only a very small proportion of the Prix de Rome winners are anything more than a name. Most of them are completely forgotten.

CHICAGO HERALD AND EXAMINER, THURSDAY, DE

Luella Meluis Bombarded With Appl

MELIUS



— IN —
THIRD TRIUMPH

PACKS
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VICTOR RED SEAL RECORDS

CHICKERING PIANO

SATURDAY, DECEMBER 17, 1925.

Applause on Farewell Appearance

HIGH TRIBUTE TO A FAVORITE

Coloratura Sings a Tri-
umphant Good-By to Chi-
cago Civic Opera.

BY GLENN DILLARD GUNN.

MME. LUELLA MELIUS repeated the triumphs of her previous appearances at her farewell with



the Civic Opera last night. The public would not permit her to finish "Una Voce poco fa," the

aria which the genial Rossini wrote to introduce the heroine of "The Barber of Seville" to her listeners. Every cadenza was the signal for ap-
plause. Every o-

Mme. Luella Melius, chestral interlude an occasion for earnest hand clapping. The prima donna could hardly take advantage of the necessary breath pauses and hope to finish the aria.

American opera-goers seem to demand of the singers they elect to popularity first a certain quality of voice which, for want of a more definite word, must be described as sympathetic. They object to the hard brilliance that the Latins prize and cultivate. They want a soft, warm sonority and care relatively little for volume. Mme. Melius seems to fulfill the ideal, as did Galli-Curci when first she captured the favor of American music lovers.

SHE has, too, all the facility any coloratura can boast and quite the best trill to be heard at present. So it happened that last night's gathering took her to their hearts. Even the musicians find her a satisfying artist. For her technique is the servant of beauty rather than of display, and she still further proved her taste and intelligence by interpolating in the music lesson scene, not the usual nineteenth century anacronisms favored of coloraturas, but a lovely old Italian piece rearranged by Weckerlin and provided with far too sturdy an orchestral accompaniment, one adds with regret. I hope she keeps the number, but gets some one to reorchestrate it for her in eighteenth century style.

COLORATURAS have this advantage, or it may be, and often is, disadvantage. They thrive and flourish in competition with the opera in which they appear. Their art is by its very nature an artificial addition to the lyric drama. "Lakme" is the one exception to this rule that occurs to me at the moment and I hope to hear Mme. Melius do it some day.

THE DAILY NEWS,
DECEMBER 17, 1925

MELIUS BIG HIT IN "BARBER OF SEVILLE"

Star as Rosina, Well Sup-
ported, Is Acclaimed by
Auditorium Audience.

BY MAURICE ROSENFELD.

What distinguishes Luella Melius' particular vocal accomplishment is undoubtedly her very even and rapid trill. And again last evening in her singing of the music of Rosina in Rossini's opera, "The Barber of Seville," which was repeated by the Chicago Civic Opera company, this special feature of her coloratura deserved unreserved praise.

It was not alone her trill, however, that made her singing enjoyable; she has also great flexibility, and her scales are smooth and clear. If we find that there are some high tones that are not accurately poised on the pitch, that there is not as much warmth as in other voices, there is a very smooth and musical quality in the voice, especially in the mezza-voce passages.

She made a big success, and in the lesson scene, for which she sang the "Capinera" arranged by Weckerlin, she received rousing applause from the audience.

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CHICAGO TRIBUNE
DECEMBER 17, 1925.

Melius Sings a Rosina That Is Different

Achieves Another Success
in Final Role Here.

BY EDWARD MOORE.

Luella Melius' third and final great success with the Civic Opera company last night—it was Rosina in "The Barber of Seville"—was that almost unthinkable thing, a slight variant on the Rosinas who have preceded her. For Rosina is well set by tradition. One romps through a role of vivacious comedy; one sings pretty tunes full of greatly difficult display passages; one delivers recitative dialogue lines at the speed of a drum roll.

That is usually enough. When like Mme. Melius one has a voice whose tone caresses like the feel of velvet, infallibly agile dexterity in the use thereof, a trill as accurate as that of a keyed instrument, a likeable personality through all that she does, it is more than enough. Mme. Melius did more than that, more even than holding her own against a cast of great and highly specialized artists.

It is a matter chiefly of historical interest that Rossini composed this opera for a mezzo-soprano Rosina. For the greater part of the opera it makes no difference. The soprano Rosinas merely transpose their solos, and all is well. But in certain passages all is not well. The long, concerted second act finale is too low for a soprano. For years I have had a mild wonderment as to just what Rosina's part was in this rapid fire song combination. Until last night I never knew, but then I heard some of it, not all, but probably more than half. In that fraction Mme. Melius' voice floated across with a distinguishable melody. Considering that she classifies as a high soprano, also that in the performance of a dozen or more previous Rosinas I had never heard so much as a note, there is reason for the statement a few weeks ago that her voice is evenly developed from top to bottom.

For the Lesson scene she introduced an uncommon song. It is "La Capinera," an old Italian piece, arranged by Weckerlin, with a cadenza with flute and a perilous high note at the end. It was quite a pleasing hit, much better than "The Carnival of Venice" or Proch's Variations, fully as good as the "Mignon" Polonaise, and nearly as good as the Shadow song from "Dinorah."

Recitals of Interest Mark Holiday Season in Manhattan

Varied Programs Draw Discriminating Audiences to New York's Concert Rooms—William Murdoch, English Pianist, Well Received in Début—Edwin Swain, American Baritone, Creates Good Impression in First New York Recital

MORE recitals than the previous week, brought also several of decided interest. Hulda Lashanska, returning after several years' absence displayed marked artistic growth. Florence Austral, Australian soprano, popular in Wagnerian rôles in England, was heard in an effective program in Carnegie Hall for her New York début, creating an excellent impression. The Beethoven Association was heard in one of its unusual programs presented by world-famous artists.

William Murdoch's Début

Piano playing by an excellent and sensitive musician was heard in Aeolian Hall on the afternoon of Dec. 28 when William Murdoch, long noted in European circles, was introduced to this country. The recital, declared an italicized program note, was given "under the patronage of the Right Honorable Sir Esme W. Howard, G.C.M.B., K.C.B., C.V.O., His Britannic Majesty's Ambassador to the United States," and the Stars and Stripes waved alongside the Union Jack to emphasize the diplomatic relations between all concerned.

Mr. Murdoch proved a pianist unquestionably of the higher grade. He has taste, enthusiasm, and one of the most perfectly attuned pairs of hands that have been occupied with moving piano keys this season. There are very few indeed who can ripple a figure between two hands with the liquid smoothness that distinguished his "Poissons d'Or" and "Jeux d'eau." He revealed a most unusual sense of values in the Fugue that follows Bach's Chromatic Fantasy, although his agile fingers led him to project that work rather more rapidly than in the style to which it is accustomed. The César Franck Prelude, Chorale and Fugue found Mr. Murdoch in reflective mood and the composition was treated handsomely by him.

There was possibly a shade too much mathematics, too much drafting in black and white, to Mr. Murdoch's Chopin. Neither the delicious color that characterized his playing of Debussy and Ravel, nor the ruggedness of his Bach, nor yet the poetry of the César Franck was in evidence after he had begun the Berceuse, and none of those qualities asserted themselves throughout the group devoted to the Pole's music.

Mr. Murdoch on the whole, however, proved himself a most welcome ornament to the ranks of piano recitalists.

Maria Theresa Dances

Maria Theresa, appearing in dance recital at Carnegie Hall for the second time this season, on Monday evening, Dec. 28, presented a program which traced the development of the classical dance from the present day back to the Renaissance. She had the assistance of Metek Volk at the piano.

The evening opened with the "modern period": Moussorgsky's "La Grande Porte de Kieff", Debussy's "Les Danseuses de Delphes", Malipiero's Poemetti Lunari, No. 5, in B Minor, and Moussorgsky's Polacca in C. The "romantic period" followed, illustrated by Liszt's "Liebestraum," Brahms' Rhapsody in G Minor, Schubert's Two Waltzes, Schumann's "Widmung" as piano solo, and the Beethoven Sonata, Op. 26 a.

The third group was given over to the "Gallant period", with Mozart, Rameau, Scarlatti, Handel, Loelly, and Bach in the G Minor Gavotte and Musette, as examples. The last numbers by Scar-

latti, Gluck, Monteverdi, and Frescobaldi, brought the program back to the classics.

The program was of indubitable historical interest. Aesthetically, too, it satisfied the large audience present to welcome the only one of the original Isadora Duncan pupils now before the public. Maria Theresa's art is carefully thought out and emotionally presented. Graceful in her movements, charming to look at, and diverse in her interpretations, the dancer is a worthy exponent of the terpsichorean tradition as built up by Isadora.

Alma Dormagen, Soprano

Alma Dormagen, soprano, gave a recital in Aeolian Hall on Monday evening, Dec. 28, presenting a program of songs by Marcello, Monteverdi, Donaudy, Lully, Verdi, Mascagni, Giordano, Schubert, Brahms, Bleichmann, Wolf, Elgar, Hageman, Hadley, Beach, Fauré, Thomas, Chaminade and Alvarez. Miss Dormagen differentiated intelligently between the various types of music she presented and revealed vocal gifts pleasing if not startling or important. Madeleine Marshall Simon was at the piano.

Beethoven Association

Ernst von Dohnanyi, Carl Flesch, Hugo Kortschak, Felix Salmond, George Meader and Arpad Sandor presented the program at the season's third concert of the Beethoven Association in the Town Hall on the evening of Dec. 28. Performers and the music performed were of the lofty standard that this organization so sedulously maintains, and the audience found pleasure in admirable readings of classics unalloyed by modernities of the moment.

Mr. Dohnanyi and Mr. Flesch began the concert with the Mozart Sonata in B Flat for Piano and Violin, catalogued by industrious Ludwig Köchel as No. 454. They played it with technical ease and intuitive feeling, giving to the form the last refinement of finish and disclosing the rich content of poesy.

After the sonata, George Meader, who should more often demonstrate the fact that the opera is not his only métier, sang five lieder which the recitalists commonly ignore when selecting a Brahms group: "Dein blaues Auge," "Auf dem See," "Ruhe Süßliebchen," "Treue Liebe dauert lange" and "Traun! Bogen und Pfeil." His precise diction, his sure sense of phrase and accent and his musicianly taste were virtues that made his interpretations deeply satisfying in artistry and sentiment. As a singer of lieder he is among the best, and he need fear only such rivals as surpass him in tonal resonance. Arpad Sandor's accompaniments were

models of pianistic initiative and collaborative discretion.

Messrs. Dohnanyi, Flesch, Kortschak and Salmond closed the program with a spirited and congenial performance of the Brahms Piano Quartet in A.

B. L. D.

Winifred Macbride Returns

Winifred Macbride, Scotch pianist who made her initial New York appearance last season, reappeared in Aeolian Hall on the afternoon of Dec. 29, featuring on her program the E Minor Sonata of John Ireland, no performance of which has been recorded in this country. The work is fluently written, like everything that everybody writes nowadays, but there seems no reason on earth for its ever having been set down on paper.

Miss Macbride confirmed her last season's impression, that she is an honest, technically brilliant pianist, of the intellectual type. She played Liszt's clever "Feux Follets" with admirable feeling for effect and with disdain for mechanical obstacles to be overcome. Brahms' E Flat Rhapsodie scampered more than has been its wont. The program also included numbers by Bach-Tausig, Vincenz Lachner, Schumann and Chopin, who also was represented among the encores. At the close of the printed list Miss Macbride repeated the Ireland composition for the benefit of those desirous of having a speaking acquaintance with it.

W. S.

Robénne-Wells-Rabinowitch

Anna Robénne, dancer, was seen in a program designated "Comedy Dances for Children and Grown-ups" in the Town Hall on the afternoon of Dec. 30, assisted by John Barnes Wells, tenor; Max Rabinowitch, pianist, and Alexis Gagarin, dancer.

Mr. Rabinowitch began the program with the C Sharp Minor Prelude of Rachmaninoff which he followed with the "Spinning Song" of Mendelssohn. His other solo numbers were pieces by Friedman and Scott. Mr. Wells was heard in twelve songs of his own composition and two by Harriet Ware.

Mme. Robénne seems to specialize in toe dancing and much of her work was done in this way. She wore becoming costumes and won much applause from her audience.

Mr. Wells' singing is too well known in New York to require extended comment. Be it said that even were his vocal gifts much less than they are, his amazingly clear diction would make his performance a delight. Mr. Rabinowitch disclosed an agreeable tone and good technique. The placing of the piano almost off the stage at the left with the performer backing instead of

facing the audience, added nothing to his playing and detracted much. It was scarcely a fair test. Irma Reddick played Mr. Wells' accompaniments.

J. A. H.

Hayes' Second Recital

Seats again appeared on the stage of Carnegie Hall when Roland Hayes, Negro tenor, gave his second recital of the season on the evening of Dec. 30. The classic airs which opened the list in many ways brought the best vocalism of the evening, not excepting the final group of Spirituals. The first group included Bononcini's "Per la Gloria", Scarlatti's "Sento nel Core"—particularly beautifully sung—and an aria, "Alma mia" from Handel's "Floridante", arranged by Felix Gunther.

The Schubert group was, on the whole, less effective; "Hoffnung" and "Das Sehnen" require dramatic declamation at a very rapid tempo—a department in which the singer's dark-colored lower voice and only moderate resources of volume are not ideal. However, the silken finesse of "Jüngling an der Quelle" and the fine solemnity of Mr. Hayes' "Schwanengesang" could hardly have been bettered. The same composer's "Forelle" and Purcell's "Passing By" were given as extras. The singer's beautiful French diction was superbly shown in Fauré's "En Prière".

The rest of the program was on slightly less lofty plane. Two Shakespeare songs by Quilter and Rachmaninoff's "As All Things Fade" and the inevitable spirituals were awkward in English diction. The singer's evident intention to sing the latter works as popular, almost improvisatory ditties, and not as art songs, gives them the stamp of authenticity, but leaves the heights unscaled. There were "Mount Zion", "It's Me", "When I'm Gone", "Joshua Fit de Battle ob Jericho" were in arrangements by Boatner, Klemm, Burleigh and Brown. Several encores included Santoliquido's "Persian Poem", the "Dream" from "Manon" and the impressive "Were You There?"

William Lawrence at the piano again proved himself an ideal accompanist.

R. M. K.

Adam Kuryllo's Début

Adam Kuryllo, a Polish violinist, made his first New York appearance in recital in Aeolian Hall on the evening of Dec. 30, with Tadeusz Raczynski at the piano. Mr. Kuryllo's program included César Franck's Sonata in A, the Mendelssohn Concerto, two arrangements by himself of early violin pieces, and bits by Stojowski and Wieniawski, (the Polonaise

[Continued on page 23]



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The technical mastery of the lad is superb. His bow arm is free; he holds the bow with a firm suppleness that reminds me of Sarasate; his rhythmic sense is infallible. When he plays double-stops, both melodies are vocal, and he can throw off showers of harmonics with a virtuosity that seems not acquired, but natural."

Redfern Mason in San Francisco Examiner (March 31, 1925)

The program will include Haendel's E major Sonata, the Symphonie espagnole of Lalo, the Paganini Concerto in D, and a group of shorter pieces.

Recital Management:

LOUDON CHARLTON

Carnegie Hall

Mason & Hamlin Piano

New York Concerts and Recitals

(Continued from page 22)

de Concert) and his own Valse in B Flat.

Mr. Kuryllo displayed an agreeable if rather small tone. His technical equipment was adequate save for some inept bowing once or twice resulting in a scrappy tone. His attitude towards his work was musicianly and well considered, and, allowances being made for the fact of a debut, he played well.

J. A. H.

Iliff Garrison, Pianist

Iliff Garrison, pianist, hitherto unknown to New York concert rooms, made a debut in the Chickering Hall Music Salon on the evening of Dec. 30. Somewhat hampered by a piano not of concert dimensions, Mr. Garrison played effectively a group of Chopin, the Busoni arrangement of the D Major Prelude and Fugue of Bach, the Paganini-Schumann Caprice Op. 3, No. 2, and a final group by Debussy, Ibert, Moussorgsky and the Hutcheson arrangement of the "Ride of the Valkyries" to finish with.

It was in his Debussy and the two Moussorgsky excerpts from the "Pictures at an Exhibition" that Mr. Garrison was at his best, the second of these, the "Little Chicks" having to be repeated. The Bach showed power and musicianship and the Chopin group was also well done. The final number did not seem as large in structure as it should have been and there were one or two inaccuracies in notation. Mr. Garrison, however, will bear hearing again as he seems to have things to say, and of by no means all pianists can this be stated.

J. D.

Fifth "Artistic Morning"

The fifth artistic morning of the season at the Hotel Plaza on Thursday, Dec. 31, under the auspices of Andres de Segura and S. Piza, had as its soloists Prince Alexis Obolensky, bass; Maria Müller, soprano of the Metropolitan, and J. Rosamund Johnson and Taylor Gordon, in two groups of Negro spirituals.

Prince Obolensky, whose voice is a powerful one, a characteristic Russian *basso cantante*, with a range reaching well into the baritone, opened the program with the Romanza from "Simone Boccanegra," followed by three shorter numbers—Lully's "Bois Epais," Rubinstein's "Asra," and the Volga Boat Song, and ending the morning later with a duet, the Barcarolle from "Tales of Hoffmann" with Miss Müller. The latter also was heard in "Dich Teure Halle" from "Tannhäuser," Brahms' "Schwalbe," Sag Mir An," Schubert's "Who is Sylvia," and Grieg's "I Love You." The purity and sweetness of her voice, plus the familiarity of her music, obviously pleased the public.

The event of the morning, however, was the appearance of Messrs. Johnson and Gordon. In six characteristic and cleverly contrasted spirituals, including "Didn't My Lord Deliver Daniel," "By an' By," "De Band O'Gideon," "Go Down, Moses," "Singin' Wid a Sord in My Hand," and "Witness," the two Negroes moved the audience to such applause as is rarely heard within the formal walls of a fashionable hotel musicale.

D. J.

Edwin Swain's Début

Edwin Swain, baritone, made his New York recital debut Saturday afternoon, Jan. 2, with all the earmarks of success. He began his program with a group that included Secchi's "Lungi Dal Caro Bene," Carissimi's "Vittoria Mio Core," Beethoven's "Wonne der Wehmut" and "The Sailor's Life," a rollicking old English song. His voice took on a warmth and color for his second group and especially lovely was his singing of Chausson's "Amour d'anton," Alessandro Georges' "Chanson Espagnole" and Brahms' "Minnelied" and Strauss' "Die Nacht" from the German group. His sense of the histrionic was admirably displayed in Diaz' "Arioso de Benvenuto," Schubert's "Gruppe aus dem Tartarus" and Wolf's "Der Rattenfänger." His last group included a rather pre-ententious song about a crow (Templeton-trong), "Hebridean Sea-Reiver's Song" (Kennedy-Frazer), Holst's "Ushas" and Hageman's "Happiness." Intelligence, good taste and good singing marked his entire program. Mr. Swain's mezza

voice is one of great beauty and it was in songs cast in a quiet mood that he achieved his most striking effects.

E. A.

Landowska at the Roosevelt

Wanda Landowska, harpsichordist and pianist, gave the first of the Hotel Roosevelt series of musicales with the assistance of Willem Mengelberg, conducting a chamber of music orchestra from the Philharmonic, on the afternoon of Jan. 2. It was an afternoon dedicated to the worship of all that is beautiful, an afternoon of unmitigated joy.

Carl Philip Emanuel Bach's Concerto in D Minor, "Concerto IV, per il cembalo concertato, accompagnato da due violini, violetta e basso con due corni e flauti per rinforza; composta da Carlo Filippo Emanuele Bach," which Mme. Landowska acquired in Bonn and reconstructed from the E. L. Gerber copy, opened the program, played to delicious perfection on the harpsichord by Mme. Landowska to an accompaniment of marvelous subtlety. The Larghetto from Mozart's Coronation Concerto for piano followed, and then came a Haydn Concerto in D Major, a gem of purest ray serene, performed in a manner that made one swoon with delight. Mr. Mengelberg and the members of his ensemble remained contentedly seated while Mme. Landowska played, approximately, a million encores.

W. S.

Florence Austral in Début

Florence Austral, dramatic soprano from Australia, who has sung Wagnerian rôles in England for several seasons and whose appearance at the Cincinnati Festival last spring was one of the sensations of the musical season, made her bow to a New York concert audience in recital in Carnegie Hall on the afternoon of Jan. 2.

Be it said at the outset that Miss Austral's voice is one of the most unusual organs heard in New York in many years, both as regards volume and beauty. Added to this her enunciation is

as near perfection as could be imagined, rendering the book of words inclosed in the program, entirely superfluous.

The middle part of Miss Austral's scale is the best. In this, about an octave from F on the first space upwards, the quality is of thrilling beauty suggesting sun-drenched open spaces where everything is a size larger than what we see here. To be appreciated, this must be heard because in the last analysis, it baffles comparison. Below the staff, Miss Austral's production is such that while it does not restrict the range of the voice, it very decidedly impairs its beauty. There used to be a thing called "chest-tones" in the female voice which went out of vocal fashion with the Nineteenth Century or before. Unfortunately, Miss Austral seems to have learned these from someone or other, for they are quite foreign to her beautiful medium register. The high voice is difficult to criticize. Occasionally the tone sounded spread instead of focussed and while there was not the slightest suggestion of effort, the high tones were not "on the breath," as the saying goes, and there was no floaty quality that one would have expected from the well-nigh perfect medium. The high tones sung softly, were of velvety texture and very lovely. Another fine point of the high voice was that even when singing high B's and high C's, Miss Austral gave the impression that she could easily sing an octave higher if she chose. Maybe she can!

One absolutely staggering possession of the singer was her breathing. Apparently she never took breath at all as there was no visible or audible respiration, and yet the longest phrases, and often two phrases in one, were sung without any apparent diminution of breath supply. It would have been interesting to see just how long Miss Austral could sustain a tone, for certainly no singer now before the public gives the impression of such unlimited capacity or such perfect breath control.

With the exception of one German group, the program was entirely in English. The Lament of Dido from Purcell's "Dido and Aeneas" began the program, a superb piece of singing, followed by two Old English songs, which showed a fine ability in florituri. As an aria,

Miss Austral chose "Ocean, Thou Mighty Monster" from "Oberon," giving it a fine performance, and then, of all things in the world, one first thought, "Drink to Me Only," but sung so perfectly that the contrast of styles was obviously the reason for the choice. A Russian group in English was moderately interesting. Of the German group, Wolf's "Verborgeneheit" was the best. Songs of Brahms, Strauss and Schumann suffered from a none-too-good German pronunciation and Miss Austral seemed less at home in these than her other songs, though "Traum durch die Dämmerung" was beautifully sung. Brahms' "Der Schmied," as encore, which she should have done magnificently, was rendered ineffective by a particularly poor rendition of the very descriptive accompaniment. The final group by American and British writers was good but not thrilling. Miss Austral was artist enough not to repeat La-Forge's "Song of the Open" in spite of loud demands of the audience. This was also true of "Meine Liebe ist Grün" in the previous group. There were numerous encores at the end. The accompaniments were played by Myron Jacobson who too obviously "followed" the singer rather than stayed with her.

J. A. H.

Hugo Kortschak Plays

A recital by a cultured and gentlemanly musician was that of Hugo Kortschak, violinist, in Aeolian Hall, last Sunday afternoon. Mr. Kortschak invests quiet dignity, sincerity, and loftiness of conception into the music he essays and his technic is fully equal to the demands of compositions like Ravel's "Tzigane."

In Enesco's F Minor Sonata Mr. Kortschak found admirable material for demonstrating the depth of his resourcefulness in matters both digital and mental, and in a Sonata for Violin Alone by Bach, Griffes' Poem as arranged by Mr. Kortschak, proved effective, although inclining toward monotony, which perhaps was the intention of the composer. "Tzigane," beautifully, brilliantly delivered, brought the printed

(Continued on page 37)

Chicago Critic Finds Fault With HUTCHESON

"I can only find one fault—he does not come to Chicago often enough."

CHICAGO AMERICAN, DECEMBER 7, 1925



"He is one of the great Chopin players of the generation, who justifies a great mechanical equipment with a world of exquisite tone-color."

Herald & Examiner
(Glenn Dillard Gunn)
Dec. 7, 1925

"He wins his public by a combination of superlative technic, dignity, power and honesty."

American
(Herman Devries)
Dec. 7, 1925

"Mr. Hutcheson is a delightful player. There was imaginative force in his reading of the music, yet governed by a keen mind. Music such as Moussorgsky's 'Tableau d'une exposition' makes great demands on the player's interpretive powers. Mr. Hutcheson had just the qualities needed. His playing of 'The Ride of the Valkyries,' which he has arranged for piano, was a bit of genuine bravura, done with an ease that was remarkable."

Evening Post
(Karlton Hackett)
Dec. 7, 1925

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"Hutcheson played with magnificent skill. This remarkable gift was best shown in his playing of Chopin. A Beethoven Sonata and Moussorgsky's 'Pictures from an Exposition' displayed a surprising range of color."

Daily Journal
(Eugene Stinson)
Dec. 7, 1925

Duo-Art Records

Management: Loudon Charlton, Carnegie Hall, New York

Steinway Piano

Russian "Carmen" Notable For Its Vivid Stage Tableau

[Continued from page 4]

mime, to the orchestral and choral music (here somewhat abbreviated) that was written by Bizet for festal and processional purposes. This takes something of the edge off the dramatic realism of José's slaying of *Carmen*, ever a gripping and even a terrible moment in a fairly well acted performance of the opera. Pure pantomime, too, rather than dramatic acting, is the separate scene arranged for the re-worded Toreador Song.

The cast given "Carmencita and the Soldier" by the Russians was as follows:

Carmencita Olga Baklanova
 José Ivan Velikanoff
 Lucas Pyotr Saratovsky
 Two Gypsy women Nadiezhda Kemarskaya and Nina Durasova
 Smugglers
 Gavril Gvinieff and Nikolai Permyakoff
 Old Dorotea Yevgenia Abamelik
 The Adjutant Pyotr Ignatieff
 The soldier Dmitry Kamernitsky
 An old smuggler Alexander Hudozhnikov
 A boy Mikhail Nemirovitch
 A girl Maria Grube
 A soldier of the escort Mikhail Goryunoff
 Characters surrounding the tragedy
 First, second and third women singing for the mother of José (in place of the part of Micaela.)
 Claudia Dudkina, Nadiezhda Krutova and Anna Lisetskaya
 Women's chorus and men's chorus—Members of the Moscow Art Theater Musical studio.
 A voice in the chorus, Yevgenia Abamelik
 Orchestra under the direction of Vladimir Bakaleynikov.

Olga Baklanova's *Carmencita* was tigerish, lithe, graceful, beautiful to look upon. Vocolly, her rather slender resources and usually tremulous tone often kept her from realizing, to the fullest, dramatic or tense moments calling for sheer weight of emphasis. Yet she sang the Habanera tunefully and expressively, and gave an ominous coloring to the sortilege scene. Always she was a personality; often she was a *Carmencita* for the painter, stunningly attractive in the artistic play of light upon her.

Velikanoff's *Don José* had varying vocal quality, but at its best was well sung. His acting was competent, though not materially in advance of any well routine tenor of the opera. He benefited, of course, from the general high level of the stage management. As *Lucas*, Saratovsky disclosed a good baritone voice and a cavalier stage presence. There was nothing out of the ordinary among the lesser principals, though all were in character and each contributed something to the atmosphere—an atmosphere much more readily felt than that of quotidian performances of "Carmen" in the opera house.

Conductor Bakaleynikov's orchestra played smoothly and well—despite the necessity of making room for the bassoonists and harpist in one of the lower boxes—but with a modesty unlikely to emphasize any new beauties in the score. Instead, the ear was kept guessing as to whether certain cherished effects had been eliminated—as indeed not a few of them had been in the process of condensation.

AND the music—what has been done to bring it into line—to fashion from it what the Russians assume Bizet would have made of his score if he could have escaped the operatic formulas of his day?

In the elimination of *Micaela*, the most important single alteration is made. Her first and third act melodies are divided between members of the chorus. Aside from this, the most drastic changes are those which dispense with purely decorative choral numbers.

There are various displacements.

In the course of condensation, and a sharper focalizing of the action, many unimportant phrases have been eliminated, the orchestra is left to play what formerly had vocal utterance, and the number of words or syllables in some instances has been so altered so as to retain little of the original vocal line.

There are repetitions beyond those of Bizet, as in the Habanera, and frequently a re-assignment of parts between the characters. Entr'acte music is made to do duty as accompaniment for pantomimic action, and where words tend to interfere with acting—as in the fight between José and Lucas (*Escamillo*) the words are discarded entirely.

An example of the free alteration of the score to suit the purposes of the revision is afforded at the parting of the curtains on the first act. Instead of a chorus of soldiers and passersby,

commenting on the clamor and animation in the square, *Don José* is to be heard singing about the eagles and the maidens of his native Navarra, borrowing, to this end, the tranquil melody of the male chorus, "La Cloche a Sonné," which in the original precedes the women's cigarette chorus (here used as foreboding of evil). *Don José* is warned of the evil eye, first by a single female voice, in phrases borrowed from Bizet's basses, and this is followed by a warning from the chorus. The "Habanera," despite its new text and additional phrases for the chorus, goes its accustomed way, and then the sounds of carousal issue from the Colonel's house, whither the gypsy women have repaired.

As there is no *Micaela* there is no scene between her and José. It is shorn away completely, as is the episode with *Morales* and the soldiers at the beginning of the act. But the *Micaela-José* duet remains in the form of a tenor soliloquy heard in alternation and in part-writing with three voices of the chorus, singing in behalf of José's mother. One of the three is given a lullaby without words.

Though this is intended as an opera of increased tension and of greater directness, one finds these sentiments in José's part of the duet, as set forth in the English translation of the new Russian libretto.

"A light uniform would become me,
 I will be noticed in a hundred.
 Then will I hasten to my mother
 And press her closely to my breast
 And show my Uhlan uniform."

To *Micaela's* notes in the tuneful part writing of the duet the women of the chorus sing such sentiments as the following:

"Mother of God, preserve the
 Navarran!
 Shield him with your starry
 mantle."

or this one:

"No, no! No true Navarran
 Quails before a jealous eye!"

And this is the music which conveys the kiss of the son to the mother, by means of *Micaela* as messenger!

The altered finale of the act, in which *Carmencita* merely runs away, without the commotion of the street fracas that attends her escape in the traditional representations, utilizes a repetition of a phrase from the "Habanera," as in the original, though with altered words:

"I will come to you like the storm
 And will leave you—with a threat!"

to bring down the curtain.

The second act opens with *Carmencita* singing her gypsy lay, as in the traditional ordonnance. As already mentioned, the entire episode of the "Toreador Song" is transferred to a later scene. An old woman of the merimée novel, *Dorotea*, is restored to company with smugglers, and she has a hand in the quintet, some of *Carmencita's* phrases being given to her. *Don José's* entrance is made, not with an unaccompanied off-stage song anent the dragoon of Alcalá, but to the orchestral music which Bizet wrote to precede this act. The killing of the Adjutant by Bizet requires some rearrangement of the musical dialogue, with a finale extolling gypsy life like the original.

As already set forth, Act III is in two scenes, the first being given over entirely to the aria of *Lucas* (the "Toreador Song"), with *Carmencita*, two gypsy women, two friends of *Lucas* and the chorus participating. The second scene, here in the gypsies' den, opens with the entr'acte music written to precede the third act. The choral music sung by the smugglers in the mountain pass is here utilized as a running comment on José's bad luck at cards.

To the drippings of the wax, *Carmencita* sings the music of the Card Scene, converting its concluding measures into a supplication to Kral-Isis, Queen of the Gypsies.

Three women of the chorus then divide *Micaela's* air, assuming between them the rôle of intercessor for his mother. One sings of "her wrinkled cheeks wet with tears" and another of her "hours spent in prayer to guard her son from evil fate."

The music of the José-Lucas fracas is played by the orchestra, while the performers, who do not sing, are free to give all possible realism to the stiletto duel. The close of the act, though *Don José* pleads, rather than defies, is musically like that which all "Carmen" audiences know.

As the ballet and the parade of the bull ring dignitaries are omitted, the fourth act is shortened. The chorus, commenting on the action from its position on the balcony, employs the melody of "Viva! Viva! la course est belle!" to discourse as follows:

"The flames of passion have mounted high,
 Flaring, leaping in mad passion.
 Those who love kill what they love.
 Love. Flowers. Daggers.
 Now the battle is but begun,
 Like a thin column of smoke."

There is little real change in the mere substitution of one set of words for another in the tragic final scene between *Don José* and *Carmencita*. The Meilhac-Halévy libretto is here as tense as it could well be made, and Lipskeroff merely altered the phraseology. The song of *Lucas* (the "Toreador" air) is sung by the chorus on the balcony, instead of off-stage, and leads to the stabbing of *Carmencita* and the final cry of *Don José*.

But instead of these lines:

"I yield me prisoner. I have killed her!
 Oh, Carmen! My adored Carmen!"

José carries on to the end the more fatalistic purport of the new version:

"I go first; you—next,
 This is what you told me. . . .
 Come! Put a rope around my neck."

* * *

As a personal preference, this reviewer will abide by the old "Carmen." Not because it is an opera of the old school, but because, being that, it is a better work of its genre than the newer "Carmen" is either of the music drama of today or the art synthesis of tomorrow.

To repeat, the Moscow "Carmen's" chief recommendation, outside of its

vivid tableaux vivants, is merely that it is different.

It substitutes for one set of conventionalities another set that could easily become just as conventional. For those of opera there are counterparts from pantomime. It removes artificiality in one place to become equally artificial in another. It intensifies action in the second act, only to slacken it in the fourth; whereas the first act has far less of animation and high spirits than the original. There is no puffing of smoke wreaths, in chorus, but there is much concerted flipping of fans.

Give the operatic "Carmen" the same merits of production, and it could be made equally pictorial. In the reviewer's estimation it would be more sincere. The issue of sincerity involves the music as well as the drama, and the forced wedding of Bizet's often gay and vivacious melodies to this uniformly sombre and threatening text, with the purely decorative forced to do duty as a stark essential, is, on its face, a matter of expediency, not sincerity.

The new "Carmen," to accomplish its synthetic ends artistically, must be mated with a new score.

And who is there today, in Russia or elsewhere, who can hope to wrest his laurels from Bizet?

Stockholm Hears "Gurrelieder"

STOCKHOLM, Dec. 15.—The first Scandinavian performance of Schönberg's "Gurrelieder" took place here on Dec. 11 under the direction of Järnefeldt.

Serge Prokofieff's dates as soloist with the Boston Symphony under Serge Koussevitzky are as follows: Jan. 29 and 30, Boston; Feb. 4, New York; Feb. 5, Brooklyn; Feb. 6, New York; Feb. 11, Cambridge, and Feb. 16, Providence.

Joseph Szigeti, violinist, plays in Chicago on Jan. 12, and is to be soloist with the Cincinnati Symphony on Jan. 22 and 23.



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Holiday Audiences Throng to Metropolitan Performances

"Roméo et Juliette" with Johnson and Mario Draws Capacity House on New Year's Eve at First Performance of Season—Rethberg Wins Approval in Initial Appearance Here as "Elisabeth"—"Falstaff," "Barber of Bagdad," "L'Heure Espagnole," "The Jewels" and "Gioconda" Round Out Week

A PART from the American première of Giordano's "Cena delle Beffe," Gounod's "Roméo et Juliette" was the next addition in importance to the season's repertoire, the Americans, Edward Johnson and Queena Mario making a tremendous success as the Veronese lovers. Frances Peralta was well received in her first performance of *Mrs. Ford* in Verdi's "Falstaff" and Mario Chamlee gave a good account of himself in his first appearance on any stage as *Enzo* in "Gioconda."

The Third "Falstaff"

That jesting is man's vocation was proved again Monday night by Antonio Scotti and his fellows in the season's third performance of "Falstaff." Mr. Scotti, as *Sir John*, suffered in fine feather and fine form the comical reverses to a mighty pride. Frances Peralta, appearing for the first time as *Mistress Ford*, although vocally satisfying, was in her general interpretation a bit too stolid for a lady engaged in such trivial antics. Lawrence Tibbett, as *Ford*, sang with great dramatic fervor the jealousy aria that won him fame overnight. Frances Alda as *Anne*, Marion Telva as *Dame Quickly* and Kathleen as *Mistress Page* were excellent in their gabbling rôles. Armand Tokatyan was the amorous *Fenton*, Angelo Bada *Dr. Caius*, Giordano Paltinieri *Bardolph* and Adamo Didur *Pistol*. Tullio Serafin conducted. Strikingly good was the ensemble work, well up to the highest Metropolitan standard.

E. A.

The Veronese Lovers

New Year's Eve brought the season's first performance of Gounod's "Roméo et Juliette" with Edward Johnson and Queena Mario giving their unexcelled characterizations of the ill-starred lovers. The remainder of the cast included Henriette Wakefield as the *Nurse*; Giuseppe de Luca as *Mercutio*; Léon Rothier as *Frère Laurent*, and in the smaller rôles, Raymonde Delaunoy, Angelo Bada, Max Altglass, Milla Picco, Paolo Ananian, Louis D'Angelo and William Gustafson. Louis Hasselmans conducted.

The opera began in ragged fashion and the early choruses were at sixes and sevens, more than once. Throughout

the evening there were spots when Mr. Hasselmans' tempi were dolorously slow, notably in the Madrigal. Mr. Johnson started the evening somewhat deliberately but worked in the part so that as a whole his characterization was consistent and in many places quite thrilling. Vocally, he was at his best and his voice never sounded to greater advantage.

Miss Mario's *Juliette* has a quality of youthful wistfulness that is very engaging. Even when she has worked into the tragedy of the piece, it is the tragedy of the fourteen-year-old *Juliet* whom Shakespeare drew but whom one seldom if ever sees. In this rôle Miss Mario might drop her singing and challenge a verdict upon the dramatic stage. Her singing was excellent throughout the evening but was best, perhaps, in the Balcony Scene and the Chamber Scene.

Throughout the evening there was much healthy applause from the entire house and not merely from the restricted section at the ends of the Family Circle and behind the Orchestra Circle,

J. A. H.

Novelties Repeated

The double bill of "Der Barbier von Bagdad" and "L'Heure Espagnole" had its fourth performance of the season on Dec. 30 with a sufficient rim of standees to prove that the two comedies are holding their own in the repertoire. Wednesday night subscribers had their first opportunity of hearing the novelties, and their applause spoke approval, impartially bestowed upon the romantic humor of Peter Cornelius and the sophisticated wit of Maurice Ravel.

The principal singers were the same who appeared in the first performance. Paul Bender sang the title rôle in the German work, with Rudolf Laubenthal as *Nureddin*, Elisabeth Rethberg as *Margiana*, Ina Bourskaya as *Bostana*, George Meader as *Mustapha* and Gustav Schützendorf as *The Caliph*. Minor rôles were taken by Messrs. Paltrinieri, Altglass, Reschiglian, Gabor, Bloch and Ananian.

The Gallic *jeu d'esprit* was sung by Lucrezia Bori, Ralph Errolle, Lawrence Tibbett, Adamo Didur and Angelo Bada. Artur Bodanzky and Louis Hasselmans were the respective conductors.

B. L. D.

Holiday "Jewels"

"Parsifal," which has pre-empted matinées on New Year's Day for some years past, was shelved this year for something "more cheerful." This was "The Jewels of the Madonna," in which the tinkle of mandolins adds merriment to some amiable Neapolitan blood-letting. Maria Jeritza as *Maliella* made everybody happy with the tantrums of that model young lady, besides sticking Giuseppe Danise with what appeared to be a paper cutter but must have been a hair pin. That joy might be additionally unconfined, Giovanni Martinelli rejoiced vocally in the woes of *Gennaro* and the chorus sang sonorously by way of wishing Giulio Setti a happy new year. With Papi in the pit and the house well populated, all was right with the operatic world.

B. B.

Chamlee Essays "Enzo"

Mario Chamlee's first appearance as *Enzo*, on any stage, was a feature of the repetition of "La Gioconda" on New

Year's Night. A voice like his is remarkably effective in such an opera. It has the necessary warmth for the love scenes, and the clarion quality in high notes that aids so much in giving point and emphasis to stirring ensembles. Mr. Chamlee sang with discrimination and restraint in lyric moments, and with plenty of freedom in climaxes.

All through the performances everything that could be done to make the score sound like real music was done thoroughly. Tullio Serafin conducted, which means that no details were overlooked. Rosa Ponselle repeated her success in the title rôle, with Jeanne Gordon and Merle Alcock once more giving value to the characters of *Laura* and *La Cieca* respectively. Giuseppe De Luca filled the part of *Barnaba* in his accustomed artistic style. José Mardones was suave as *Alvise*. Vincenzo Reschiglian, Giordano Paltrinieri, Louis D'Angelo and Arnold Gabor completed the cast.

D. B.

Mme. Rethberg as "Elisabeth"

Elisabeth Rethberg made her first Metropolitan appearance as her namesake in "Tannhäuser" on the evening of Jan. 2, with the frequently displayed approval of her auditors. In the sixteen performances of this Wagnerian opera previously given since its post-bellum reinstatement in the repertoire on Feb. 1, 1923, Maria Jeritza has sung the title rôle fourteen times and Florence Easton twice.

One was not disappointed in the expectation that Mme. Rethberg would give a sympathetic interpretation of the character. Thanks to the care of her delineation, finely balanced between maidenly reserve and royal authority, her reading was emotionally appealing. Her singing was always admirable—in its restraints as well as in its assertions.

Curt Taucher and Clarence Whitehill occupied their familiar places as *Tannhäuser* and *Wolfgram*. William Gustafson was the *Landgraf*, with George Meader, Carl Schlegel, Max Bloch and James Wolfe in the knightly ranks.

Frances Peralta was the luring *Venus* and Raymonde Delaunoy sang as the *Young Shepherd*. Artur Bodanzky conducted.

B. L. D.

Sunday Night Concert

The Sunday Night Concert on Jan. 3, was for the benefit of the Metropolitan Opera Company Emergency Fund, which is richer by \$3,000, it is said, through the occasion. The program began with the Overture to the "Barber of Seville" led by Mr. Papi. Following this Mr. Chamlee and Mr. Basiola sang the duet from the first act of "Gioconda" with Mr. Bamboschek conducting. The duet from Act I of "Lucia" followed, sung by Mme. Mario and Mr. Tokatyan, conducted by Mr. Papi, after which Mme. Rethberg and Mr. Martinelli and the Chorus, gave the final scene of "Aida." The first half of the program closed with the final scene of "Meistersinger" conducted by Mr. Bodanzky and sung by Mmes. Roeseler and Wakefield and Messrs. Taucher, Altglass, Bada, Meader, Paltrinieri, Gabor, Bender, Ananian, D'Angelo, Gustafson, Wolfe and Chorus. The second half began with Tchaikovsky's "1812" Overture under Mr. Bodanzky's baton, after which Mr. Basiola, substituting for Mr. Danise, who was unable to appear, and Mme. Rethberg sang "Dich, Teure Halle" from "Tannhäuser" with Mr. Bodanzky leading. Mr. Martinelli was then heard in the Arioso from "Pagliacci" and the concert came to a close with the Prologue to "Mefistofele" sung by Mr. Mardones and Chorus under Mr. Bamboschek's baton.

J. A. H.

Claussen To Sing With Philadelphia Opera

Julia Claussen, soprano of the Metropolitan Opera Company, is to appear in "La Navarraise" on Jan. 14 and "Carmen" on Jan. 28 with the Philadelphia Civic Opera Company.

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ANNA HARRIS

Contralto

1925-26

READING CHORAL SOC. (N. Lindsay Norden, Dir.)

"First to be heard was Miss Harris who possesses a rich, deep and mellow voice and who sang in superb fashion."—*Eagle*.

NEW BRITAIN CHOR. SOC. (E. F. Laubin, Dir.)

"Miss Harris combined mellowness with firmness. Her singing was a delight and she rose to great heights."—*Herald*.

SCHENECTADY CIVIC CHORAL SOC. (A. F. Kibbe, Dir.)

"Miss Harris was probably the favorite for in addition to a deep, rich voice she has remarkable power of expression."—*Gazette*.

ELIZABETH ORA. SOC. (H. S. Sammond, Dir.)

"Sang with a voice of rich fullness, her solos were rendered delightfully."—*Journal*.

Engaged

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Aeolian Hall (Leopold Stokowski, Dir.)

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"The Jest" Has American Première

[Continued from page 5]

to delineate the conflict of fear and rage, weakness and vengefulness in *Giannetto's* nature, and he succeeded rather better than might have been predicted for one whose operatic success has been built almost solely on beauty of voice. This, in spite of moments when he seemed merely to cartoon the *Giannetto* of the drama.

Frances Alda looked her best as the pleasurable *Ginevra*. It is an ungrateful rôle that has lost most of its real character in the transfer from spoken lines to music. The airs allotted to her are

among the cheapest in the score and it is of little importance whether more might have been made of them if sung with steadier tone.

The other principals, as enumerated above, contributed with varying success to the effectiveness of the production. Serafin's conducting had a contagious fervor worthy of far better music. In the demand for theatricality, the Metropolitan met Giordano on his own ground. The result, to repeat, was a striking illustration of how successful an opera may be, in spite of (if not because of) a disheartening score.

JEAN MACDONALD

MEZZO-SOPRANO
Concert Direction:
Aaron Richmond, Pierce Bldg.,
Boston, Mass.

Transcriptions and New Songs Head Publications

By SYDNEY DALTON



VIOLINISTS and organists are indebted to the transcribers for a considerable portion of the literature for their instruments and with each addition and at any moment there may arise the moot question as to the eligibility of the transcription for recital purposes. Through all the disturbance the transcribers go merrily upon their way, knowing, as we all do, that the practice will persist so long as there is suitable material still unused. As a matter of fact, it is the unsuitable material, not the suitable, which causes the argument. Undoubtedly, there are transcribers, just as there are composers, who suffer from a lack of taste and use composers' works in an unbecoming manner.

Grieg Numbers Such an indictment Transcribed by may not be laid at the Joseph Achron door of Joseph Achron for his recent transcriptions of some Grieg numbers that have recently appeared. If, at first sight, some of the pieces he has chosen seem unsuited to the violin idiom, the most casual examination will prove that such is, in truth, not the case. "Puck," for example (Op. 71, No. 3), would seem to be essentially pianistic, but in this version by Mr. Achron it becomes a delightful violin number, and by no means easy to play properly. Other numbers in this set are: "Dance from Jolster," "Lonely Wanderer," "At Home," "Grandmother's Minuet," Valse, Op. 38, No. 7 (Carl Fischer). The transcriber's idea has evidently been to make of these numbers something that all serious violinists will be able to use with profit to themselves and their audiences, and in this he has succeeded fully.

Two Songs by Robert Huntington Robert Huntington Terry's Two Songs, entitled "At Twilight" and "Which Flower I Love," for high voice, (G. Schirmer) are both examples of what a composer with musicianship can achieve with rather commonplace ideas. Melodically, both examples follow closely the path of immemorial custom; progressing, as a rule, exactly as one would expect them to. The result is tunefulness of a very singable kind, but it is combined with an enriching accompaniment that lends to both songs a superior air. For "At Twilight" Mr. Terry has supplied his own words, and Heinrich Heine, translated by Edgar A. Bowring, was the original author of the other.

Technic for the Voice by Estelle Liebling It is not often that an out-and-out piece of technic is written for the voice. Usually such things are reserved for the instrumentalists. Not to be outdone, however, Estelle Liebling has arranged a number entitled "Straussiana" (Carl Fischer) on themes by Johann Strauss, that will more than tax the capabilities of most of our aspiring, and arrived,

singers. The compass is more than two octaves, from D up to the high E Flat, and the melodic line slides glibly up and down between these limits, in legato and staccato passages whose thorough mastery would mean a command of technic sufficient for anything of a florid nature in the literature of song. It is, of course, in waltz rhythm, of the typical Strauss nature, charmingly melodic and supplied with a good accompaniment. The text is by Katherine Bellaman, with an Italian translation by Paolo Gallico.

"Recompense," Frank H. Grey has a Song by added another tuneful Frank H. Grey and well constructed song to his credit in "Recompense" (Enoch & Sons). A brief eight-line stanza by Elizabeth Evelyn Moore, of a kind that always finds a sympathetic collaborator in music, has been given appropriate treatment in Mr. Grey's music, and there will be many a singer who will find it useful. It is dedicated to and sung by Mme. Frances Alda. There is also a key for low voices.

A Sacred Song Charles Wakefield Cadman's sacred song, entitled "Sons of Men" (Harold Flammer) is not alone for use in the church. The sentiment of the poem, by Henry Orme, is one of praise for the sons of men who would bring a reign of liberty. It is an inspiring poem, save, perhaps, for the line: "O brothers mine, in righteous clad," and Mr. Cadman has set it to vigorous music in march rhythm, that swings along in keeping with the text. It is a song that will doubtless be widely sung, and there are keys for high and low voices.

More Rissland Karl Rissland, that Arrangements facile and prolific for Trios ranger of pieces for violin, trios and quartets, is evidently enjoying a well deserved success for many of his numbers, as among the new publications there are several trios which are evidently reprints of earlier pieces. They are: Beethoven's Minuet in G, Charles Wakefield Cadman's "Memories," Eugene Cowles' popular song, "Forgotten"; a "Fairy Tale," by Karl Kozak, and "The Dancers," by Cedric W. Lemont (Oliver Ditson Co.). All these numbers are arranged for violin, 'cello and piano with the skill which is a part of Mr. Rissland's work, and in as simple a manner as is possible in each instance.

Impressions of a Lilac Garden for Piano There is something of the quiet and perfume of the place in James Spencer's piano piece, entitled "In a Lilac Garden" (White-Smith Music Publishing Co.). The style of the music and the manner of its

writing are in no way distinctive, but there is something of color and atmosphere about Mr. Spencer's pages that lend interest. And here and there are little unexpected changes, stray ideas, that show the composer to be possessed of imagination. Such sidelights always enhance a composition, as they do in this instance.

Three Numbers Among the new cho- for Chorus of ruses for women's Women's Voices voices there are two by W. Berwald, which were written specially for the St. Cecilia Club of New York. Their titles are: "A Song of Shadows" and "Dream Chains." Fred G. Bowles is the author of the texts of both. As the chorus, which Victor Harris has under his baton, is larger than most organizations of its kind, these numbers are frequently written in four parts. But one of these parts is put in in small optional notes in these pieces, so that they are made available for the usual three-part chorus. Both numbers are well worth while, full of good melody and effective writing, and conductors will like them. Another melodious little chorus, from

the same press (Arthur P. Schmidt Co.) is "My Lady Daffodil" by Arthur Thayer. The poem, by Augusta Hancock, has something of old time about it, and the composer has written in a similar vein, with a hint of gavotte rhythm. It is a very easy number to learn and is more than worth what effort is necessary.

"The Call of the East," by Felix White Those who like out-and-out impressionistic music that requires a sympathetic understanding rather more than technic, may like a short piece for the piano, by Felix White, entitled "The Call of the East" (G. Schirmer). The composer has made no pretence of writing melody, in the accepted Occidental sense, but has endeavored to give a tone-impression of sounds and scenes quite different from those of Broadway or Fifth Avenue. The more you get into this piece the more you get out of it, and soon you find yourself quite fascinated with the composer's ideas and their execution. To many, of course, there will be nothing in it except "discord," in the layman's sense.

Elizabeth Cueny Joins Radio Station

ST. LOUIS, Jan. 2.—Elizabeth Cueny, local concert manager and former president of the National Concert Managers' Association, has become associated with the operating staff of the new broadcasting station KMOX, "The Voice of St. Louis," and will act in an advisory capacity in the arrangement and staging of the musical programs. This station "went on the air" one Christmas Eve with a finely arranged program. David Bittner, Jr. will have direction of a concert orchestra which will broadcast regularly.

HERBERT W. COST.

Miss Morrison Sings in N. Y.

Abby Putnam Morrison, soprano, sang at the home of Mrs. William J. Tingle recently. Miss Morrison sang "Alleluia," Mozart; "Il Neige," Bemberg; "Vissi d'Arte" from "Tosca." Later engagements included an appearance at Portsmouth, Ohio.

Boy Violinist to Make New York Début

Yehudi Menuhin, eight-year-old violinist, who has already won favor in San Francisco in several appearances there, including two with the San Francisco Symphony, will make his New York début under the direction of Loudon Charlton, in a recital at the Manhattan Opera House, Sunday evening, Jan. 17.

Regina Kahl Fulfills Engagements

Regina Kahl appeared in a recital "for young folks" at the Century Club on Dec. 15. Her program included cradle songs in English, Italian and French.

Miss Kahl, who is a pupil of Ethel Grow, American contralto, sang at a concert in Irem Temple, Wilkes-Barre, Pa., on Dec. 8.

Dickinson Resumes Friday Noon Hours

Clarence Dickinson's Friday noon hours of music, given in the Brick Church New Year's to Easter, were resumed on Jan. 8, when "Messiah" was sung by the Motet Choir, with Betsy Ayres, Paula Hemminghaus, Foster House and Frederic Baer as soloists.

Mrs. MacDowell Booked for Coast Tour

Mrs. Edward MacDowell has given twenty concerts in Florida and is booked for a series of California recitals. Mrs. MacDowell was booked to speak in the Town Hall before members of the League for Political Education on Jan. 4.

Sundelius Returns for January Concerts

Marie Sundelius, returning from abroad where she has been giving numerous concerts in her native Sweden, will give a recital in Erie, Pa., on Jan. 7 in connection with the local concert series. The remainder of the month she is fulfilling engagements in New York and vicinity, including a recital in Upsala College, East Orange, N. J.

Robert Imandt Books Engagements

Robert Imandt, French violinist, has added more dates to his second Canadian tour, those in Quebec, on Jan. 20, in Three Rivers on Jan. 26, and in Levis on Jan. 27.

RIDER-KELSEY

SOPRANO

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THE CRITICS UNANIMOUS!

SNAPSHOTS FROM PRESS—Dec. 8, 1925

"SHE SINGS WITH AN ATMOSPHERE OF ART AND SINCERITY OF FEELING THAT PLACE HER AMONG THE BEST OF THE SONG RECITALISTS."

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NEW YORK EVENING SUN

"SHE KEPT HER AUDIENCE ENTHUSIASTIC THROUGHOUT THE PROGRAM."

NEW YORK TIMES

"SINGING OF A KIND WHOSE RARENESS IN THESE DAYS WE REALIZE WITH A SPECIAL POIGNANCY WHENEVER ANYONE COMES ALONG THAT CAN STILL REMIND US OF OLDER AND BETTER VOCAL WAYS."

NEW YORK TELEGRAM

"HER SINGING WAS DISTINCTLY THAT OF AN INTELLIGENT MUSICIAN."

NEW YORK HERALD TRIBUNE

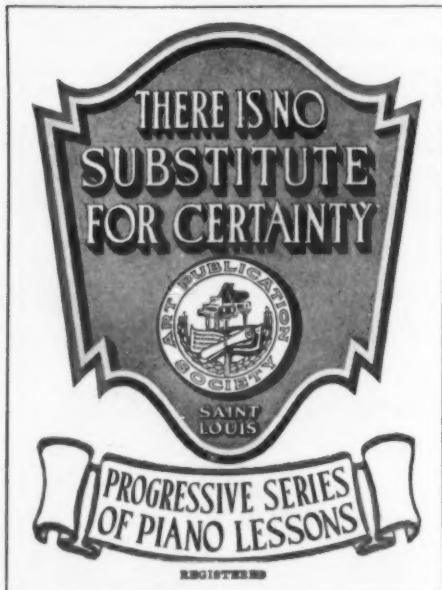


Photo by Strauss Peyton

STEINWAY HALL
NEW YORK CITY

CONCERT MANAGEMENT ARTHUR JUDSON

PACKARD BLDG.
PHILADELPHIA



Stokowski Forces Utilize Clavilux

[Continued from page 1]

chords, combinations and tones of light for their aesthetic and interpretative values, in the performance of Rimsky's "Schéhérazade." The utmost possibilities of this unique instrument, as it has been thus far developed, were drafted in an attempt to combine the arts of sound and light and to enrich the potentialities of each.

The clavilux has been shown previously in motion pictures here, but without musical accompaniment. The latest bold experiment represented an effort to give plausibility and conviction to an ideal which has long teased artists working in disparate fields.

Mr. Stokowski, in a slip inserted in the concert program, cautiously refrained from dogmatized or excessive claims. He and Mr. Wilfred, courageously, but without rigid preconceptions embarked on a voyage of artistic discovery.

The "Schéhérazade," selected for exploring uncharted waters, was obviously chosen for its opulence in musical color. The work as applied to the clavilux suffers, however, from the disadvantage of too much anecdotal clarity. It is program musical *par excellence*, chiefly objective in content and, on the whole, concrete in its musical narration. Mr. Wilfred's visual interpretation executed by the clavilux was inevitably symbolic and subjective, offering a kind of mute pyrotechnics with masses and swirls of rich coloring and kaleidoscopic effects, in both capricious forms and geometrical designs, some of which were detectable as "light motives." Such were unquestionably the scarlet noiseless explosion for the stern Sultan and the graceful gray and blue "smoke wreaths" for artful Sultana.

That the imaginative appeal of the Rimsky-Korsakoff score was enhanced by gyrations and nebulous maelstroms of light, it would be somewhat extravagant to maintain. Indeed, in this experimental performance the luminous illustrations proved to a considerable degree distracting and subversive of the full musical effect.

There is, of course, spacious area for debate on this point, due to wide discrepancies in individual sensibilities. It must be remembered, however, that the full development of the clavilux has probably not been reached. It cannot be sensibly contended, even by skeptics, that Saturday night's exhibition was otherwise than fascinating in certain of its features and a proper justification of the inquiring spirit in art realms. It might be instructive on some other occasion to apply the clavilux to music less specific in character than that of the Rimsky-Korsakoff number. What seems to be needed is a score permitting of a free and wide range of fancy in "mobile color" interpretations.

Not content with breaking new ground in musical physics, Mr. Stokowski preserved the message of novelty in two scores new to this city. One of these, the Miaskovsky Symphony No. 5, in D, had been previously unheard in America. The work is assuredly destined for many subsequent performances. Nicholas Miaskovsky is at least one Russian composer who has survived the social and

economic changes in his country and has continued to live in the Soviet domain. He is at present professor of composition in the Moscow Conservatory. His Fifth Symphony was first performed in the Russian capital, under his own baton in 1920.

It is an extremely beautiful work, modern without wilful eccentricity, richly melodic and somewhat surprisingly cheerful. Diggers for art-roots may find traces of Debussy, Stravinsky and even of Wagner in this score. Nevertheless the individualistic note is unmistakable. There are authority, taste, sincerity and a kind of reassuring reticence in this admirable work and at times the adroit expression of a vital poetic imagination. There are four movements, an "allegretto amabile," perhaps the most firmly wrought and significant section of the score; a dulcet and haunting lullaby (lento), with an opening echo of Stravinsky's "Fire-Bird;" an impish objective Scherzo and a stirring finale, Allegro, risoluto con brio. Mr. Stokowski gave a finely sympathetic and appreciative reading, although something of sonority was sacrificed to the necessity

of huddling the orchestra far in the back of the stage in preparation for the clavilux number.

Loeffler's "Canticle of the Brother of the Sun," first produced in October at a festival of chamber music in the Library of Congress, and performed on Saturday night with the permission of that institution, strives to express the spirit of the original hymn, fashioned by St. Francis of Assisi. The modern composer has set himself the difficult task of suggesting musically the content of naive sincere and reverent medieval ecstasy. The result is a gracefully written work containing some familiar liturgical themes. The remote and elusive mood is not always successfully expressed, yet there is charm and a kind of subdued and tender eloquence in the score. It was written for voice and chamber orchestra—three flutes, English horn, two horns in F, celesta, piano, two harps, organ and strings.

Povla Friish, who sang the Loeffler version of the canticle at its original performance in Washington, was again the soloist. The character and intent of the work inspires the feeling that it might have been set more appropriately for a male voice.

Mr. Loeffler was present at the Academy and responded from the stage to cordial applause. H. T. CRAVEN.

"Thais" and "Twins" Thrill Philadelphia

PHILADELPHIA, Jan. 2.—"Thais," with Maria Jeritza in the title-role, was sung before an audience which filled the Academy of Music on Tuesday evening, Dec. 29, and liberally applauded the presentation made by the Metropolitan Opera Company.

Mme. Jeritza's interpretation, although not especially subtle, is effective histrionically and attractive visually. Clarence Whitehill submitted his characterization of the distracted Athanael, and Armand Tokatyan was the Nicias. Other parts were taken by Louis D'Angelo, Grace Anthony, Minnie Egner, Kathleen Howard and Arnold Gabor. Louis Hasselmans conducted. The stage settings were resplendent and there was a spirited and dashing ballet headed by Florence Rudolph and Giuseppe Bonfiglio.

Before a crowded house at the Philadelphia Metropolitan, the Civic Opera Company produced "Cavalleria Rusticana" and "Pagliacci" on Dec. 28. Vocally, the performance represented perhaps the high-water mark of this organization thus far this season. The

choruses were admirably trained and resourcefully sonorous. Elsa Alsen, formerly of Wagnerian Opera Company, which toured the country a few years ago, was the Santuzza, singing with tonal amplitude and acting with sincerity and conviction. Demetrio Onofrei was excellent as Turiddu. Nelson Eddy and Elizabeth Bonner, both capable artists, were, respectively, Alfio and Lola. Charlotte Hausmann was a satisfying Mamma Lucia.

The Leoncavallo offering brought forward Antonio Marques as Canio, Ivan Ivantzoff as Tonio, and Irene Williams as Nedda. These rôles were all skillfully handled, and there was the almost inevitable success for the Prologue, which won an encore, and for the tenor Arioso. Miss Williams presented a charming figure as the capricious main-spring of the tragedy. Mr. Eddy was well cast as Silvio and Albert Mahler was a competent Beppe, singing the Serenade with fine effect. Alexander Smallens, at the conductor's desk, contributed his unvarying authority to the performances, inspiring the participants with his zeal and sound musicianship. H. T. CRAVEN.

BIRMINGHAM HEARS NEW GIBBS QUARTET

Williams' "Pastoral" Is Given Under Baton of Boulton

BIRMINGHAM, ENGLAND, Dec. 30.—The first local performance of Vaughan Williams' "Pastoral" Symphony recently under the baton of Adrian Boulton, was an event of much interest. The players of the City Orchestra acquitted themselves well. Owen Jackson sang the wordless solo with refinement.

Leff Pouishnoff, Russian pianist, was the soloist in Rachmaninoff's Concerto in C Minor, at the second concert. He played with fine technical effect. The other works given were Berlioz' "Franc-Juges" Overture, Beethoven's C Minor Symphony and Chabrier's "España."

The concert of the Chamber Concerts Society on Dec. 16 contained the Armstrong Gibbs Quartet in E, Op. 16, No. 3, and the Haydn in D, Op. 64, No. 5.

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SAN JOSE SINGERS FORM NEW CHORAL ASSOCIATION

Fine Christmas Programs Include Two Performances of Buck Cantata—Club Assisted by Trio

SAN JOSE, CAL., Jan. 2.—A new choral society has been formed for community service. It is the outgrowth of recent community chorus undertakings directed by Le Roy Brant, who was elected musical director of the new body. John L. Hunter is president of the organization, and Martha Heyden, secretary-treasurer. The advisory board consists of William A. Baylor, secretary of the Merchants' Association; Dr. M. W. Kapp, and Mrs. J. A. Augustus. John L. Kuster, district manager of the Pacific Gas and Electric Company has offered his company's new assembly hall free, for weekly rehearsals. The society is pledged to study only the best music.

Christmas music predominated for ten days, every church, club and musical organization presenting programs appropriate to the season. Of chief interest was the program given by the Richards Club in the Morris Elmer Dailey Assembly Hall of the State Teachers' College, when this excellent organization of male voices was assisted by the Arion Trio, consisting of Josephine Holub, violinist; Margaret Avery, cellist, and Joyce Holloway Barthelson, pianist. A capacity house greeted these two ensemble groups, each of which fully sustained its reputation for performances of genuine worth.

Dudley Buck's "The Coming of the King" was admirably sung by the choir of the First Presbyterian Church, under Homer de Wit Pugh. Two performances were given, one in the church for the regular congregation, and another in the First Baptist Church before the microphones of Radio Station KQW. The soloists were Winifred Esterbrook, soprano; Ethel White, contralto; Charles Pugh, baritone, and Dudley Wendt, bass. Mrs. Homer de Wit Pugh was at the organ.

Many citizens journeyed to San Francisco to hear a former resident, Howard Hanson, conduct his "Nordic" Symphony with the Hertz forces. It was while serving as dean of the Conservatory of the College of the Pacific in this city that Mr. Hanson first came into prominence. MARJORY M. FISHER.

Harrisburg Festival to Include Hadley Work

HARRISBURG, PA., Jan. 2.—Preparations are going forward for a notable Festival of Music to be held in this city on May 12, 13 and 14. Outstanding among the works to be heard on this occasion are Verdi's Requiem and Henry Hadley's "New Earth." Among the soloists engaged are Grace Kerns, soprano; Nevada Van der Veer, contralto; Judson House, tenor, and Fred Patton, baritone.

Alfred Troemel, who gave an Aeolian Hall violin recital recently, appeared with the Syracuse Symphony and won gratifying success.

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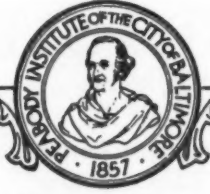
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REPERTOIRE NAMED FOR COAST OPERA

SAN FRANCISCO, CAL., Jan. 2.—Much interest is centered in the forthcoming American premiere of "Fay Yen Fah," American opera, on a Chinese theme, under the direction of Gaetano Merola. Special scenery has been created under the guidance of Giovanni Grandi, technical director of La Scala who served in the same capacity for the San Francisco Opera Company last fall and who has been retained for the present mid-season opera engagement. The fact that the opera was written by two San Franciscans, Charles Templeton Crocker and Joseph Redding, adds to the eagerness of the local opera-going public to hear the work.

Three members of the original company which gave the world premiere of "Fay Yen Fah" at Monte Carlo last season are, as previously announced, to participate in the American production. They are Lucy Berthrand, René Maison and Edmond Warnery. Joseph Schwarz

will appear in the principal male rôle.

Grandi's settings and costumes are creative of the Chinese atmosphere without being "copies" of Chinese originals. There will be four performances of this Chinese opera during the season, which will cover two weeks.

Toti Dal Monte will make her Coast debut, singing in "Lucia" and "Rigoletto." Following is the schedule: Jan. 11, "Fay Yen Fah," in French, Berthrand, Maison, Schwarz, Warnery and Martino; Jan. 12, "Lucia," Dal Monte, Barra, Rasponi and Martino; Jan. 14, "Rigoletto," Dal Monte, Marlo, Schwarz, Barra, Martino; Jan. 16, matinée, "Fay Yen Fah;" Jan. 16, evening, "Lucia;" Jan. 18, "Rigoletto;" Jan. 19, "Fay Yen Fah;" Jan. 21, matinée, "Tales of Hoffmann," Berthrand, Cella, Marlo, Maison, Schwarz, Warnery, Martino, La Puma and Vogel; Jan. 23, matinée, "Lucia;" Jan. 23, evening, "Fay Yen Fah." Gaetano Merola and Alfred Hurtgen will be the conductors.

MARJORY M. FISHER.

Paris Critics May Learn Sword-play Among Duties

PARIS, Dec. 30.—The musical reviewers here may shortly find their duties much more hazardous than even at present, with the overflow of music of all sorts in the opera houses and concert halls. A somewhat amusing precedent has been set by the dramatic author, Jean Richepin, and Pierre Brisson, critic, in a duel which resulted from the latter's criticism of a play. The challenge was duly delivered and the opponents met in the Parc des Princes in the early morning. In deference to the wishes of the critic, who possibly did not wish to meet an irate author at close range, pistols were decided upon. The critic fired wide of the mark. Then a truce was urged by the seconds, and the incident was ended.

CASALS IS SOLOIST WITH KOUSSEVITZKY

"Alpine" Symphony Repeated in Boston List—Concert by Paderewski

By Henry Levine

BOSTON, Jan. 4.—The Boston Symphony, Serge Koussevitzky, conductor, with Pablo Casals, 'cellist, as soloist, was heard in Symphony Hall, on Friday afternoon and Saturday evening, Jan. 1 and 2. The program:

Overture, "Benvenuto Cellini"....Berlioz
Concerto for 'Cello in D.....Haydn
"Alpine" Symphony, Op. 64.....Strauss

Mr. Koussevitzky saw fit to repeat Strauss' "Alpine" Symphony which was first performed by the Boston Symphony two weeks previously. The new performance strengthened the impressions received at the first hearing. The Symphony has many pages of effective, realistic music, sections of descriptive beauty, and moments of poetic mood painting. In parts, however, it is over-long and wanting in sustained distinction.

Mr. Casals scored a thorough success with the dainty Haydn Concerto, which he played with consummate technical ease. Graceful bowing, entrancing play of light and shade, classic rhythmic sense, and an impeccable feeling for style and structure made of the Concerto a thing of arresting beauty. Mr. Koussevitzky gave Mr. Casals an especially sympathetic and well-balanced accompaniment. The Berlioz Overture had a brilliant performance.

Ignace Jan Paderewski gave a concert at Symphony Hall, on Sunday afternoon, Dec. 27, for the benefit of the American Legion. A military escort paid honor to the famous pianist as he entered the building, and further military homage was given to Mr. Paderewski as he appeared on the concert platform. The audience rose to pay its respects. The program was an all-Chopin one, played with the poetry, passion, and fantasy which Mr. Paderewski at his best can summon.

William Murdoch, pianist, played at Jordan Hall on Dec. 30, revealing himself as a skillful interpreter with the music of Bach-Busoni, Bach, César Franck, Debussy, de Severac, Ravel and Chopin. Mr. Murdoch has a command of the keyboard that is noteworthy even in these days of fine technicians. He has a poetic regard for beautiful tonal color, and plays with captivating spirit and individuality.

Artists Praise "Musical America's" Prize Contest

[Continued from page 2]

and content, and I am convinced, and happily so, that there are many on this side of the Atlantic who write really good music—well, and nobly, without borrowing from idiom of entertainment.

"These musicians should, from a full understanding, greet your offer with enthusiasm and respond with competency. For there is no reason for not looking, here, for 'scores' that one will not willingly listen to and when heard 'will not willingly let die'; but these can be hoped for only if the writing is out of a genuine inspiration—does not come from a 'made-to-order' pattern."

"Your offer is most liberal and worth while to the writer of large-scaled music in this goodly land of America. It also includes the distinction that the author may possibly be named your 'prize winner' (or even your second best), an honorarium in itself. Beyond this it is a pleasant fact that the \$3,000 may rest very comfortably in his bank. It is a fine New Year's memento."

"Bravo!" Says Rosa Ponselle

Rosa Ponselle, soprano of the Metropolitan Opera Company, writes: "Bravo! Dear MUSICAL AMERICA: "It is, indeed, an inspiration to us

Americans to know that so much is being done to encourage native talent. Here's hoping your movement is followed up by a similar incentive to draw out our American creative genius in the world of song, for we need good English numbers for our concert programs. Congratulations on your wonderful idea."

A "Panacea": Kochanski

Paul Kochanski, violinist, writes:

"Dear Mr. Weil:

"If there be any hidden talent lost in the big city or wasting its fragrance on the Western plains, it must surely come to light with your inspiring contest. There has been so much talk about where the Great American Composer may be and now your prize comes as a panacea to those many composers who have been suffering from lack of time or money to accomplish their end. Congratulations and may you arouse a real Yankee Wagner for your winner!"

"Wonderful": H. L. Butler

Harold L. Butler, dean of the College of Fine Arts of Syracuse University, writes:

"Dear Mr. Weil:

"The College of Fine Arts at Syracuse University is already a subscriber

to your valued periodical. MUSICAL AMERICA is one of the favorite papers of our students and it is always in demand in the music reading room.

"You are certainly doing a wonderful thing in so offering \$3,000 as a prize for the best symphonic work written by an American. Such an offer should bring out a number of heretofore unseen and unheard compositions. It should also prove a stimulus to compositions by our younger men."

"Best congratulations on your generosity. May your competition be a most successful one."

"Reflects Spirit of Age," Says Dushkin

Samuel Dushkin, violinist, writes:

"Dear Mr. Weil:

"It is often said that nobody does anything today unless he gets well paid for it. Offering a \$3,000 prize therefore reflects the spirit of the age. Nor is this spirit either a greedy or a commercial one but rather born of necessity and a will to get ahead. Your contest should be an inspiration to all who have a talent for writing, combined with a thorough technical background. I shall watch the results with great interest and hope that you may unearth not one but half a dozen geniuses!"

Reception Given for Dantchenkos

Mr. and Mrs. Alexander Aslanoff gave a reception on Jan. 3 at their studio, 15 West Eighty-second Street, in honor of Mr. and Mrs. Vladimir Nemirovitch-Dantchenko. The following musical program was given: Tchaikovsky's Trio, dedicated to the memory of Anton Rubinstein, played by Cecilia Hansen, Yevsei Belousoff and Boris Zakharoff; "Armenian" Lullaby, by Alexander Aslanoff, played by Miss Hansen and Mr. Zakharoff; and songs by Cesar Cui, sung by Maria Kurenko, with Myron Jacobson at the piano.

Teachers of Nation Meet in Three-Days' Convention

[Continued from page 1]

ment of Tchaikovsky's Concerto, a Debussy waltz, Popper's "Spinning Song," Tchaikovsky's "Air de Lenski" and Wieniawski's Scherzo-Tarantelle. The Dutch Club, under the leadership of Gordon Battelle, sang Pasche's "Silent Recollections," Gaines' "I'm A Wanderer" and Foote's "Bedouin Song." For a final number the Music Club Chorus and the Dutch Club joined in the singing of "The Highwayman" by Mark Andrews.

The delegates had had their welcome on the eve of the convention, when they were entertained by Colonel and Mrs. E. A. Deeds. The official opening of the convention was held in the ballroom of Hotel Miami before an unusually large gathering. Leon R. Maxwell, president, presided. Speakers were Dr. W. W. Boyd, president of Western College for Women; Dr. B. O. Bellamen of the Juilliard Music Foundation; Harrison D. Le Baron of Ohio Wesleyan; P. W. Dykema, Teachers' College, Columbia; Jacob Kwalwasser, Iowa State University; David Stanley Smith, dean of the Yale University School of Music; Max Schoen, Carnegie Institute of Tech-

nology, and J. Lawrence Erb of Connecticut College.

Oscar Saenger was the principal speaker at the afternoon session. The speakers on the second day were Donald M. Ferguson of the University of Minnesota; E. H. Wilcox, University of North Dakota; Raymond H. Stetson, Oberlin College; George A. Wedge, Curtis Institute of Music; James H. Hall of Oberlin; Louis Victor Saar, Chicago; Lota M. Spell, librarian of the University of Texas and Ursula Greville, editor of the London Sackbut.

At the closing session the speakers were Henry Stearns, Topeka; Charles S. Skilton, University of Kansas; Edwin J. Stringham, Denver College of Music; Howard Hanson, Eastman School of Music; Philip Greely Clapp, State University of Iowa; William Breach, Winston Salem, N. C.; Harven W. Loomis, New York; Frank A. Beach, Kansas State Teachers' College, and Russell V. Morgan of Cleveland.

Romain Rolland Reported Ill

The serious illness of Romain Rolland, French writer and musicologist, is reported from Villeneuve, where the distinguished author is residing on the shores of Lake Geneva. The latest report of his condition gave cause for doubt of his recovery.

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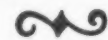
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Casella, Following His Concert Tour, Takes State Symphony Baton

(Portrait on front page)

ALFREDO CASELLA, prominent in that band of musical independents of Italy, who declare their faith in the brotherhood of unrelated chords and the divine rights of rhythmic freedom, has, as pianist, conductor, and composer, found scope for the wide range of the activities in the United States this winter, where he is entering on his conductorship, with Ernst von Dohnanyi, of the State Symphony.

Mr. Casella was born in Turin in 1883, but his musical training was acquired at the Conservatoire of Paris, where he was a pupil in composition of Louis Diemer, and later of Gabriel Fauré. However, all academic traces of his training have disappeared long ago, and Mr. Casella presents himself to his public of today as an intense individuality, representing a new voice in modern art.

His first visit to the United States in the season of 1921-1922 was an outstanding event of the year. The Philadelphia Orchestra first presented him as soloist and as conductor in his "Pagine di guerra," a composition dating back to 1915. With the Minneapolis, Detroit, and Cincinnati orchestras, he conducted his Rhapsody "Italia," and appeared as soloist. The tone poem for orchestra "A Notte Alta," composed in 1917, and still in manuscript, was given its American premiere at the New York concert of the Philadelphia Orchestra on Oct. 31, 1921, with Mr. Casella at the piano.

During the season 1922-23, Mr. Casella again visited the United States, appearing with important orchestras in his two-fold capacity of pianist and conductor, and presenting several of his works.

After an absence of two years, Mr. Casella returned to America this season, opening his tour with two appearances as soloist with the New York Philharmonic. The program included three of his works, the first American performance of his ballet suite "La Giara" (based on a libretto written by himself from a Pirandello play, and fashioned for a performance by the Swedish ballet in Paris in 1924); his Rhapsody "Italia," a work dating from 1909, and his Partita, written for piano and orchestra, and on this occasion, with Mr. Casella at the piano.

Mr. Casella recently returned from his first visit to the Pacific Coast. He takes up the baton of the State Symphony, Jan. 9, as conductor of that organization for the rest of the season. He will introduce a number of modern Italian novelties during his conductorship.

Montclair Welcomes "Pirates"

MONTCLAIR, N. J., Jan. 2.—The newly formed Operetta Club of Montclair gave a very successful performance of "Pirates of Penzance" at the Woman's Club of Upper Montclair on Dec. 18 and 19 under Walter S. Young, conductor and coach. The list of principals included Harold Augustine, Roger Murphy, Ray D. Murphy, Herbert W. Dutch, Walter A. Koch, Dorothy Seymour Headen, Edna Suehsdorf, Carolyn Cullmer and Edith Pierson Rudolph.

Paderewski's Gift to Legion Fund Exceeds \$28,000

A total of \$28,412.30 from the four concerts which Ignace Jan Paderewski gave last month for the benefit of the American Legion Endowment Fund exceeded the amount estimated, which was \$25,000. The final concert was given in Boston, on Dec. 27, and the net receipts were \$6,613.68. By this gift Mr. Paderewski becomes the largest single contributor to the endowment fund.

Artist Doffed Gown of Advocate for Song-Mantle

IF Maria Kurenko were not a singer, she would be a lawyer, or perhaps a writer, for she is a person with a keen, alert mind. But she happens to be a singer, and it was to sing that she came to America last fall. Miss Kurenko has already sung in many American cities, and on Jan. 16 she will make her formal recital debut in New York, in Carnegie Hall.

Miss Kurenko is a Russian, born in Tomsk, Siberia, the youngest of four sisters. The family moved to Moscow when she was very young, and it was there she received her education—general and musical. It was Imperial Russia then, and well-bred Russian women did not work for their living. But intelligent Russian women developed their minds, and Maria Kurenko was an intelligent woman. She decided to study law—all phases of it. She was enormously interested in the people and "besides," as she says, "there is nothing better to develop the mind than the study of law."

For three years she studied law at the University of Moscow, at the same time developing her musical talents at the Moscow Conservatory. She was first the pupil of Mazetti until his death in 1919, then of Gontsoff. Incidentally, she won the highest honors at the law school and the *Medaille d'Or* at the Conservatory—an award given only for all-round musicianship.

The Revolution changed everything. It became necessary to earn her living. There were not many opportunities for women lawyers, so Miss Kurenko entered upon the career of a professional singer. She made her debut with the operatic company of Kharkoff, went from there to the Grand Opera of Moscow, where she sang for five seasons.



Maria Kurenko, Russian Coloratura Soprano

Not much news drifts out of Russia, but stories of the popularity of Maria Kurenko proved the exception. She received many invitations to sing in concert and as guest artist of prominent European opera companies. She has appeared in Paris, in Finland, Iceland, Germany and all over Russia.

"I had a very flattering contract offered me in Poland, but I could not get the necessary visas because I was Russian. It has often been like that. We Russians are exiled, not from the larger

countries—France, Germany, Great Britain, America—but the smaller ones are very suspicious of everything Russian and one can rarely get admission."

During the four months she has spent in America, Miss Kurenko has acquired an amazing command of the English language. Talking to her, one gets the impression that every word is tucked away in the lawyer-singer's mind, polished a bit mentally and held ready for an occasion when it may be needed. And with all the mental alertness there is a charm and a naïveté that, for lack of better words, is attributed to artistic temperament. Miss Kurenko has also learned a surprising amount about the American people, and what she has learned has stirred her with a great enthusiasm. It does not seem to be the conventional sort of enthusiasm, so commonly expected of artists in return for a generous spirit of hospitality. It is the vitality of the American people that has struck an answering chord in her own very vigorous nature.

"Yes, I like it here because the people are fresh and independent, because they are strong and healthy mentally. The Americans are an intelligent people and then, too, they seem to me to have a great appreciation for music. I have noticed it at theaters. They seem to wait for the musical numbers and give them a very rapt attention."

Miss Kurenko reads American books. She likes O. Henry and Jack London, and on her table was a copy of "Arrowsmith"—surely as American a feat as she could have undertaken.

Like most Russians, she has little to say about her own country, much to say about the parts of America with which she has become acquainted.

"How I loved San Francisco! Los Angeles was very beautiful, but for me, a Russian, a little too sweet. The skies are too blue, the palms too green. In San Francisco there was more variety. It won my heart."

"I have sung twice within the last month for the radio, for the Atwater Kent musicales. It was a new experience for me and I enjoyed it very much. It was very mysterious, singing with no audience."

After her New York recital, at which she will give special place to Russian songs—by Tchaikovsky, whose songs she loves, and by Glinka, whom she regards as the composer of the most typical Russian songs—Miss Kurenko will go on another extended tour that will take her to Colorado and Canada. E. A.

Respighi Foresees Coming Leadership for America in Its Creative Music

[Continued from page 9]

Casella with the State Symphony this winter.

"And other works for the future? There is a 'Paganini Caprice,' a set of four pieces, and an 'Autumn' Poem, both for violin solo, which are not yet finished. Yes," admitted the composer, "I once played the violin and the viola in concerts in Italy and Germany, and I also played in a quintet. That was twenty years ago. I am afraid I should be rusty today. The piano is now my favorite."

Sees Leadership for America

Respighi this year resigned the directorship of the Academy of St. Cecilia in Rome, the world's oldest music school. He expressed admiration for American musical enterprise, the large enrollments in our conservatories—"Five thousand; is it possible?"—the industry of our students, the amazingly large orchestras in our motion-picture theaters.

Rome today is a music center, he said, with some three or four concerts daily. The Augusteo Orchestra gives only one program weekly, and may have as many as twelve rehearsals for each. The players are well paid in contrast to those of Central Europe. And towns of only 10,000 in Italy have their chamber music societies.

"But America!" the composer continued. "I see a place at the head of the nations for her in music of the future. Her life is the most intense and interesting of any in the world. You people have such a capacity for work!"

The work of the American Academy in Rome in particular interests Respighi. He tells of personal acquaintance

with several of the young American composers who have been resident there—Leo Sowerby, Randall Thompson, Howard Hanson and others.

"Their work is very promising," he says. "I also have a number of American pupils in Rome, with whom I am very well satisfied. Some day, I believe, you will hear from these. There is a young composer, Sam Barlow, whose work shows promise. Another whose compositions are of interest is Paul Weaver."

"Clearly the creative day of America is at hand. We are all looking for something vital and dynamic to come from the United States which will be an expression of the life which seethes in your cities. Really, I have not had such a thrill since I was a young fellow!"

And, as the composer smiles delightedly, one feels in him exactly this vitality and simplicity which makes for notable art. R. M. KNERR.

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Boston Activities

Jan. 2.

When Frieda Hempel gives her recital in Symphony Hall on Sunday afternoon, Jan. 10, she will sing songs by Schubert, Haydn, Bach, Handel, Bellini and Wolf. Folk-songs in German, Italian, Swiss and French are also on her list.

Four virtuosi are scheduled to give recitals in Symphony Hall this month. They are: Fritz Kreisler, on Sunday afternoon, Jan. 17; Harold Bauer, on Sunday afternoon, Jan. 23; Albert Spalding, on Thursday evening, Jan. 21, and Pablo Casals, on Sunday afternoon, Jan. 24.

Dai Buell, pianist, upon her recent return from a foreign tour, has been booked for four recitals in one season before the Woman's Club of Quincy, Mass. The titles and dates of the events follow: "Humor in Music," Dec. 14; "Chopin and a Group of Miniatures," Jan. 18; "Liszt and Schumann," Feb. 15, and "New Old Music and Old New Music," March 15.

On Thursday evening, Jan. 14, Parish Williams, baritone, will return to Boston to give a recital after appearances on the Continent.

In Symphony Hall on Sunday evening, Jan. 17, the Russian Symphonic Choir will return for a second concert of folk and art songs, under the direction of Basil Kibalechich.

H. Pembroke Dahlquist, Boston baritone, will appear in song recital, in Jordan Hall on Jan. 19.

Myra Mortimer, contralto, will make

her first Boston appearance with Conrad V. Bos, pianist, accompanist, in Jordan Hall on the afternoon of Jan. 23.

On Jan. 13, Samuel Dushkin, violinist, will make his first Boston appearance in Jordan Hall.

Claudine Leeve, dramatic soprano, was recently acclaimed at a musicale given in the Spanish room of the Hotel Westminster. Her program consisted of German, French and English songs. Later Mme. Leeve filled an engagement before the Heptorian Club, Somerville, Mass. Arthur Fiedler was her accompanist on each occasion. Next month the artist will sing the solo parts to Stuart Mason's "Opera Talks" at the Longy School of Music.

Mabel P. Friswell, soprano, pupil of Mme. Duma, assisted by Jesse B. Davis, of Boston University, flutist, and Ruth Spencer, accompanist, were the artists appearing on the program of the Massachusetts Schoolmaster's Club at the Boston Chamber of Commerce recently. Miss Friswell sang with the flute works by Lieurance, Gounod and Bach, Indian songs by Cadman, and a group of old favorites. Miss Friswell and Elsie Foss, pianist, presented the Christmas program at the Boston Baptist Bethel, last Monday. Both artists were enthusiastically received. Miss Friswell was heard in four groups of songs, including "The Pipes of Pan," "My Lover is a Fisherman," "Vianka's Song," "From the Land of the Sky-Blue Water," and Mrs. Foss played two groups of Chopin numbers, and works by Rachmaninoff and Paderewski.

Cyrus Ullian, pianist, will fulfill a return engagement in Portland, Me., Jan. 12. It will be a joint recital with Mario Cappelli, tenor. Mr. Ullian will play pieces by Chopin, Dohnanyi, Debussy and Grainger.

In Chicago Studios

Chicago, Jan. 2

CHICAGO MUSICAL COLLEGE

The newly formed dramatic organization, the Masquers and Mimers, gave its first semi-professional performance in the Central Theater Dec. 27, presenting two plays, Essex Dane's "The Wrong Numbers," and George Ade's "The Mayor and the Manicure," under the direction of Lester Luther, head of the dramatic art department of the college. Mary Fairchild, Nine Stauffer, Bernadine Lewis, Charles Seigel, Richard Cody and Ruth Schoengarth took part in performances.

AMERICAN CONSERVATORY

Frederick Stock has accepted for performance by the Chicago Symphony a suite for orchestra, "Deux Promenades," by Max Wald, a graduate of the Conservatory and now one of its faculty, at present on leave in Europe.

BUSH CONSERVATORY

Thelma Lee, pupil of William Phillips, has completed her third consecutive week as soloist at McVicker's Theater. She will be heard on the Pacific Coast during the remainder of the season. Eight pupils of the Conservatory hold choir positions in Rockford, Ill. Leslie Davis, tenor, pupil of Mr. Phillips, has begun a tour of the vaudeville circuits. Fred Osborn, another student of Mr. Phillips, has accepted a theatrical engagement beginning this month. Lillian and Guy Latchaw gave a concert in the North Shore Congregational Church Dec. 14.

MANN STUDIOS

One of the most interesting studio events of the year was a musicale at which Mrs. Mann's guests of honor were Charles Wakefield Cadman, Nelle Eberhardt and her daughter, Doris Mason Morand, Helen Westfall, Kathleen March Strain, Edith Johnson Esther Curtis, Miss Holtermann, Mabel Ellis and Anita Foster, all of whom are pupils of Mrs. Mann, and hold interesting church positions, were heard in Christmas programs in their own churches and as guests with other choirs. Miss Curtis, contralto of First Church of Christ, Scientist, in Wheaton, gave a Christmas program before the Glen Ellyn Woman's Club, accompanied by Beulah Taylor Porter; was soloist with the combined grade-schools and high school choruses of Glen Ellyn, and gave a Christmas program in the Wabash Avenue Y. M. C. A. Hotel, in addition to her church work.

ARTHUR FRAZER STUDIO

The second of the intimate musicales given by Mr. Frazer and his pupils was heard in the tap room of the Paul Revere Restaurant Dec. 14, with Ramon Mendez, pianist, as soloist. The program included Glazounoff's Theme and Variations, a group of Chopin numbers, works by Griffes and Debussy and miscellaneous compositions. Requests to hear this talented young artist pupil were so numerous that Mr. Frazer arranged for a repetition of the recital on Dec. 16. Jean Carlson, soprano, and Emeline Beamer, pianist, were heard in the fourth concert of the series, given Dec. 21.

CARL CRAVEN STUDIOS

Bernice Taylor, soprano, gave a special Christmas program in Irving Park Lutheran Church Dec. 20.

THOMAS MACBURNIE STUDIOS

Mr. MacBurnie invited guests to his studios on Dec. 10 to hear modern Russian songs given at a regular weekly meeting of the class in interpretation and program building. Frank B.

Geimer, Reba R. Studenmund, Carrie Wackerbarth, John N. Payne, Louise Waincott, Eleanor Lamerton, Ruth Brooks, Ina E. Hubbard, Ruth Williams, Helen Berninger, Ross A. Wise, Paula Schlueter, Earl J. Stults, and Leola Turner sang songs by Alabieff, Cui, Gretchaninoff, Rubinstein, Rimsky-Korsakoff, Alpheraky, Tchaikovsky, Mousorgsky, Rachmaninoff, Borodin, Ippolitoff-Ivanoff, Gliere and Bagrinofsky.

Thorwald Olsen Pupils Active

ST. LOUIS, Jan. 2.—Pupils of the Thorwald Olsen Vocal Studios have been especially active in recent weeks. Virginia Bronenkamp, soprano, has finished a six-weeks' engagement in Loew's State Theater, where Walter Stone, bass, has also appeared in several stage presentations. Miss Bronenkamp is now appearing at the New Grand Central Theater. Frances Eggeling, contralto, appeared as soloist with the Philharmonic Orchestra. Uiriano Tumiato, baritone, was soloist for the St. Louis Junior Chamber of Commerce, and ten pupils are appearing in "The Miracle" at the Coliseum.

HERBERT W. COST.

Phonograph Entertains Public in Missouri Post Office

KANSAS CITY, Mo., Jan. 2.—William E. Morton, postmaster, has installed a phonograph in the Post Office lobby to entertain patrons. Walton Edmonds, a foreman in the office of the superintendent of mails, keeps it playing.

PAUL J. PIRMANN.

Leading Artists Appear at Concerts in Chicago

[Continued from page 15]

Grace Holverschied, soprano; Fredericka Downing, contralto; B. Fred Wise, tenor, and Mark Love, bass.

The performance of "Messiah," given by the Swedish Choral Club Wednesday evening at Orchestra Hall was notable for the flexibility, freshness of tone, energy and precision of the chorus work. For explanation of these qualities it was but necessary to note that Edgar Nelson was the conductor. Mr. Nelson is a scholarly musician, but he is also a practical one, and his first confession of musical faith seems to concern the inherent life and significance of everything he takes in hand. The excellent performance given an oratorio already heard here twice before in a fortnight, rested not only on the fine choral work, but upon the appearance of Marie Sidenius Zendt, Helen Peterson Barth, Arthur Kraft and Mark Love as soloists, as well. Harry T. Carlson was organist, and fifty members of the Chicago Symphony supplied accompaniments.

Novaes and Schwarz

Guiomar Novaes and Joseph Schwarz were heard in joint recital at the fourth Kinsolving Musicales, given in the crystal ballroom of the Blackstone Hotel on the morning of Dec. 29.

Mme. Novaes, playing the "Farewell" Sonata of Beethoven, a group by Debussy, de Falla, Ibanez and Phillip, and five delightful selections from the ample Chopin catalog, employed her highly finished, ardent and unhackneyed pianism to bring a traditionally cold audience to an unusual degree of enthusiasm. It was in her playing of Chopin that the young Brazilian found her true measure of distinction, for with all the great Pole's popularity, few encompass

his technic and his mood with such exalted eloquence and yet within such noble limits of pure playing as does she.

Mr. Schwarz delighted his hearers with a marvelous *mezzo-voce*, a remarkable *legato*, marred only by his curious mannerisms in breathing, and used these and other fine details of workmanship in a style which was full of interest.

EUGENE STINSON.

Harvard Double Quartet Sings in Providence

PROVIDENCE, R. I., Jan. 2.—The Chamade Club, Mrs. George H. Lomas, president, gave its annual Christmas musicale at the Providence Plantations Club on the afternoon of Dec. 30. The attraction was a delightful concert by the Harvard University Double Quartet, composed of George Renwick, Oliver Payne, Meyer Cogan, Bradford Nichols, Morris Brown, Hugh Kite, Charles Pearson, Lucius Elder, with Edward Greene at the piano, and Joseph Lautner, director. The program included five groups of songs. Piano solos were substituted for vocal solos to have been sung by Mr. Lautner, who was prevented from singing by a severe cold. The program was of special interest because it consisted of compositions written as early as 1500, and works of the present generation as well. The Club revealed training of a high order, voices blending in a beautiful tone and exceedingly fine effects in shading and attack.

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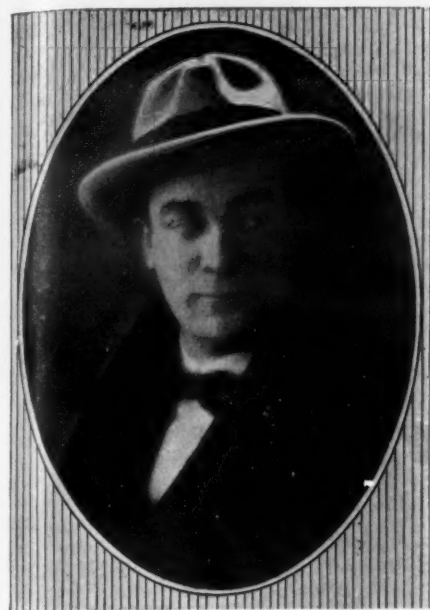
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Technic of Vowels Is Vital in Art of Song, Asseverates Poul Bai



Poul Bai Photo by Drake

CHICAGO, Jan. 2.—Poul Bai, heading the voice department of Bush Conservatory, advises the young singer to heed what he terms "the vowel technic," in

order to bring into his singing the proper amount of color and variety.

"Color," Mr. Bai says, "must be expressed through the vowels, for the consonants simply help to project the tone. Breath control is the real basis of coloring the tone, and flexibility is a prime factor in lending it a variety of shading. The voice must be carried on a rigid diaphragm, and the entire technic must be so responsive that the passing mood may be reflected spontaneously through the constant adjustment of all the physical organs which enter into the act of singing."

Mr. Bai further maintains that perfect placing of the voice is essential not only to give carrying quality, but to permit the voice its just degree of volume and power. In addition, it is necessary for the singer to use his keenest intelligence in order to weld technic, diction and emotion together to achieve truly good singing.

CHICAGO MUSICAL COLLEGE PLANS SUMMER RECITALS

Members of Faculty Will Be Heard in
Solo and Sonata Lists—Prize-
Winners to Appear

CHICAGO, Jan. 2.—The summer master school recitals to be held in the Central Theater under the auspices of the Chicago Musical College in June and July will offer much that is unique. Leopold and Mrs. Auer will appear in a violin and piano sonata recital on June 29. Alexander Raab, pianist, will open the series with a recital on June 27. Léon Sametini will be heard in a violin and piano recital with Richard Hageman on July 13. Moissaye Boguslawski will play a Liszt program on July 1, a Russian program on July 15, and, with Edward Collins, will be heard in a two-piano recital on July 27. Mr. Collins, Jaroslav Gons and other artists are announced for further recitals, and numerous other programs will present pupils from various departments.

A concert by winners of scholarships under Professor Auer, Mr. Raab, Mr. Collins, President Herbert Witherspoon, William S. Brady, Mr. Hageman, Sergei Klibansky, Florence Hinkle and Mr. Sametini will be given early in the course.

Some time before the opening of the summer recitals, the annual commencement exercises and concert will be held in the Auditorium. The program will be given by winners of the fellowships in the senior diploma, graduation and post-graduation classes of the departments of violin, voice and piano, as well as the winners of the Mason and Hamlin grand piano, the Conover grand piano, the Lyon and Healy violin and the Vose grand piano, awarded in the annual spring competition. The Chicago Symphony will play the accompaniments at this concert.

Florence Trumbull Gives Musicales

CHICAGO, Jan. 2.—Florence Trumbull was hostess at a musicale given in her residence studio on Dec. 30. An interesting musical program was heard. Many distinguished Chicagoans were her guests.

Freund and Ross Appear

CHICAGO, Jan. 2.—Helen Freund, gifted coloratura soprano of the Chicago Opera, was heard in joint recital with Gilbert Ross, an admirable young violinist, in the First Congregational Church in Downers' Grove, Ill., Dec. 3.

Thrilling Escape from Russia Launched Young Soprano on Her Career



Photo by James Hargis Connelly
Anastasha Rabinoff

CHICAGO, Jan. 2.—The story of Anastasha Rabinoff's career reads as excitingly as if it were the life of one of the operatic heroines which the young soprano has been impersonating this winter as guest with the San Carlo Opera.

She was born in Brest-Litovsk, Russia, in the town where Russia and Poland signed their treaty of peace. When she was ten years old, her father, Abraham Rabinoff, a lumber merchant, was arrested and condemned to death as a "revolutionary suspect." Her mother fell dead of fright at the news. The father was released through the intercession of some of his friends, who had direct communication with the Czar. The young Anastasha determined to flee the country. She had friends in America, who wrote to urge that the Rabinoffs move to the New World. Anastasha begged her father to emigrate, but he was unable to do so, since he was on the governmental blacklist. The young artist, resolved to quit Russia, learned of a small party planning to escape across the border and strike out for America. She and her elder sister were admitted to it, and their father gave them as much money as was left him, and his tearful blessing.

Four days and nights of tramping took them from Brest-Litovsk, to the canal which was the Russian boundary and their final barrier to freedom. The party lost courage, but Anastasha, too young, perhaps, to sense the danger to the full, or else plucky enough to risk everything for freedom, read passages from the letters of her emigrant friends in the United States. Hope was born anew, and with it, courage. The party

leaped into the black waters of the canal, and only three of them, Miss Rabinoff, her sister, and the man on whose back Anastasha was borne, reached the other side.

Taking train in Eudkunden, Germany, Anastasha earned money to replenish her exchequer by singing Russian songs to the train passengers. Finally America was reached, and Anastasha found work in a New York department store. She attended night school, being graduated from high school at the head of her class. She even saved enough money to learn to play the violin.

A friend heard her sing one day, and advised her to cultivate her voice, recommending a Minneapolis teacher, Bella Gorsky, who had formerly been coach at the Russian Opera in Petersburg, and who, like Miss Rabinoff, had fled the oppression of her native country. Miss Rabinoff set out for Minneapolis in 1922, finding employment as a salesgirl in a department store, and studying meanwhile with Mme. Gorsky. In two years she was ready for her debut.

Her first appearance was successful and she came to Chicago, singing at the Studebaker, under the direction of the late F. Wight Neumann. Fortune Gallo heard this recital, and offered her rôles with the San Carlo Opera. Miss Rabinoff considered herself not fully prepared for this work, and remained with Mme. Gorsky another year. On Nov. 4, 1925, the young singer made her first appearance in opera, as *Santuzza*. She has been cordially received at each subsequent performance. She is now planning a year of study abroad. Meanwhile she is filling a number of concert engagements in Chicago and nearby cities.

Marion Alice McAfee Heard Widely

CHICAGO, Jan. 2.—Marion Alice McAfee, who has swiftly won a prominent place in musical circles in the first year of her professional activity as a concert soprano, sang in the First Methodist Church, Evanston, on Dec. 20, hurriedly substituting for another singer in a program called "The Nativity in Scripture, Song and Tableau." Miss McAfee memorized her share of the concert in an exceptionally short time. Among her recent engagements have been a recital in the Flanders Hotel, an appearance at a musical tea given by Mrs. William E. Sparrow, Jr., in Evanston, and at the Chicago Athletic Association.

Eleanor Sawyer Suffers Broken Arm

CHICAGO, Jan. 2.—Eleanor Sawyer, a new member of the Chicago Opera's soprano roster this year, is a patient in the American Hospital in Paris. Mme. Sawyer was called to France a short time ago by the serious illness of her husband. While she was inspecting the removal of her baggage at the Cherbourg dock, her arm was broken by a dislodged trunk. Mme. Sawyer's husband is reported recovering, and her own condition is said not to be serious.

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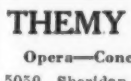
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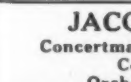
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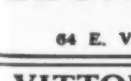


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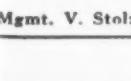
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NEWMAN SEES OPERA AS NOTABLE FORCE

Art Should Be Encouraged for Its Influence upon Manners

LONDON, Dec. 31.—Seeing opera as "a force for character building," Ernest Newman writes in the *Sunday Times* of the "need for encouragement of the art." He says in part:

"In wiser countries than ours, it seems, music is officially encouraged in the belief that it will develop the higher spirit and thought, the power of reason, and the tranquility of mind that would prevent many disturbing manifestations of unrest: the inevitable consequence of unguided growth. Music, in fact, has a force for character-building which we, as a nation, have failed fully to appreciate and foster; . . . its influence upon national character should prove a stimulating force not only for uplift and creative imagination, but in our daily work in factory or office."

It is, indeed, a pity we were not told this before.

"The seamen's strike would probably have never taken place had the men been able to hear 'The Bosun's Mate,' or 'The Flying Dutchman'; a performance or two of 'Le Sacre du Printemps' would probably have reconciled British investors in Russian loans to the loss of their money; and perhaps, holding hands through one of the late Beethoven quartets, Mr. Cook and the Duke of Northumberland would look at each other with the love-light in their eyes."

Notables Are Pallbearers at Funeral of Thomas S. Lovette

WASHINGTON, Jan. 2.—Funeral services for Thomas S. Lovette, pianist, teacher and composer, who died here on Dec. 16, were held in his Washington studios, and were conducted by his personal friends, Rev. J. J. Muir, Chaplain of the United States Senate, and Rev.

Samuel Judson Porter, of the first Baptist Church, assisting. H. H. Freeman, organist of St. Paul's Episcopal Church, who was a personal friend of Mr. Lovette's, had charge of the music. Many prominent countrymen of his were present. Secretary of Labor Davis, Senator Morris Sheppard of Texas, E. C. Plummer of the United States Shipping Board and Dr. James E. Ament, president of National Park Seminary, acted as honorary pall bearers. The active pall bearers included F. I. Jones of the Farm Labor Bureau, Department of Labor; Edward Droop, Daniel Edwards, Griffith Evans, David Roberts and Peter Faerber.

LONDON CHRISTMAS PLAY

Forty Singers Participate in Novel Program with Music

LONDON, Jan. 2.—"Eager Heart," a beautiful Christmas play was repeated on Dec. 16 at Church House, Westminster, with its original success. The performance flowed along perfectly, and the mood is continued throughout.

Rosabel Watson, with forty singers and players, gave the Christmas oratorio music, from the unseen gallery. The beauty of the play and Bach's "Gloria" have become almost inseparable.

The annual published report shows that the play has been given this year, not only in fifty-seven places in England, but also in Belgium, France, Switzerland, South Africa and hill-stations in India, not to mention the United States. "Eager Heart" is already published in two Hindu tongues. The Syrians in Boston have the play in Arabic, and a German and a French version are in preparation. The Christmas play has also been prepared by the author for filming, under special expert guidance.

Detroit to Hear "Pacific 231"

DETROIT, Jan. 2.—At the Sunday afternoon concert of the Detroit Symphony on Jan. 10, Victor Kolar will present two soloists, Felix Fox, pianist, and Georges Miquelle, cellist, and will give the first Detroit performance of Honegger's "Pacific 231."

TAYLOR SCORE WINS BALTIMORE HEARERS

"Circus Day" and Carpenter Work Prove Diverting Under Whiteman

By Franz C. Bornschein

BALTIMORE, Jan. 3.—Paul Whiteman and his orchestra appeared at the Lyric last night before a very large audience, which responded to the clever program and applauded enthusiastically.

The program included a first performance here of Deems Taylor's "Circus Day." This score is entertaining musical burlesque, in which the composer indulges in all conceivable combinations of instruments to depict the subjects of the eight episodes. The work carries the stamp of excellent craftsmanship along with sweeping imagination. It was accorded a glowing reception and was played with fascinating style.

Ferdie Grofe's "Mississippi," a tone journey, four descriptive pieces, was interesting in its moods and jangle of tonemass. John Alden Carpenter's "A Little Bit of Jazz" seemed inconsequential. The remainder of the program was given with the usual effectiveness that the skillful players with their genial conductor are noted for. The concert was under the local management of the Albaugh Bureau.

The Christmas assembly given by the pupils of the European Conservatory, at Stief Hall on Dec. 29, was enjoyed by a holiday audience which found the special program of seasonable interest. Those presenting the program were Catherine Catalane, Toba Kleiman, Bessie Riha, Naomi Herbert, Tabo Ribakow, Ami Roth, Margie Zimmerman, Bernice Adler, Evelyn Adler, Isadore Deck, Juanita I. Johnson, Mildred Sheinberg, Bernard Leiman, Sam Rubin, Alice Poole, Harry Gimel, Vincent Calana, Bertram Shofer, Lillian Proser, Salvatore Giorose, Leah Marged, Felix Hanley, Louis Principe, Anna Hertzbach, Mary and John Cunningham, Evelyn Sakelos, Rose Hunter, Dorothy Holden, Gilbert Cummins, Dora and Pearl Sohffer, Eiser Puce and Selma Cummins.

Women's Symphony Active

PHILADELPHIA, Jan. 2.—The Women's Symphony of Philadelphia, under the leadership of J. W. F. Leman, gave a concert recently in the Wharton Memorial Methodist Episcopal Church. Among the numbers were Mendelssohn's Overture "Athalia," two movements

from Goldmark's "Rustic Wedding" Symphony, Delibes' "Sylvia" ballet, music numbers from "The Student Prince." There were solos by Ella Olden Hartung, contralto, and Florence Haenle, violinist. The Women's Symphony, Mr. Leman conducting, gave another concert recently under the auspices of the Young Men's and Young Women's Hebrew Association, assisted by Raoul Vidas, violinist, and Isadore Freed, pianist. They appeared recently too in a concert assisted by the Police Band of Wilmington, Del. Mr. Leman, formerly a member of the Philadelphia Orchestra, is also conductor of the Frankford Symphony Society and is musical director of the band and orchestra department of the University of Pennsylvania.

HOOGSTRAATEN CONDUCTS

Fourth Concert by Portland Symphony Includes Familiar Scores

PORTLAND, ORE., Jan. 2.—The auditorium was again filled to overflowing for the Portland Symphony's recent concert, the fourth under the baton of Willem van Hoogstraten.

The program included "Finlandia" and the Valse Triste from "Kuolema" by Sibelius; Bach's Air from the D Major Suite; "Irish Tune from County Derry," by Percy Grainger; "Les Préludes" by Liszt, and Dvorak's "New World" Symphony.

The inspiration and sincerity of Mr. van Hoogstraten's readings of these popular numbers created outbursts of approval. The music for the Bach aria was the gift of an anonymous donor.

Mrs. Mose Christensen has recently given twenty scores to the orchestra's library. These were the property of her late husband. Mr. Christensen was one of the organizers and first conductors of the Portland Symphony.

JOCELYN FOULKES.

Dr. Herbert J. Tily to Head Music for Philadelphia Sesquicentennial

PHILADELPHIA, Jan. 2.—Announcement has been made that Dr. Herbert J. Tily will have charge of the musical activities for the Sesquicentennial Exposition in this city next summer. Dr. Tily is leader of the Strawbridge & Clothier Chorus.

Mme. Paderewska Gives Tea

A tea was given by Helena Paderewska, wife of Ignace Paderewski, in honor of Mr. and Mrs. Ferend Francell, in Steinway Hall on Dec. 31. The musical program included numbers by the guests of honor, Mrs. Francell accompanying her husband, who is a tenor at the Opéra Comique, Paris.



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Alfano's "Resurrection," Vivid Story of Russian Soul, Has Chicago Premiere

[Continued from page 1]

from the novel of Leo Tolstoi, and sung on this occasion in a French translation—"Resurrection" has been popular enough abroad to undergo translation into several tongues—is compressed into four "tableaux." The first takes place on the estate of *Anna Pavlovna*, aunt of *Prince Dmitri Nekladoff*, a woman who has taken into her household the young *Caterina Mkallovna*, a child whose father is unknown, and one having a potent physical charm. *Dmitri* has fallen in love with her the year before. He is now visiting his aunt, merely spending the night on his way to join the Guards, in which he is an officer. It takes but a few moments for him to awaken the love of the young and ardent *Katiusha*, as she is familiarly known; and, as the first act curtain falls, the young lovers are in each others arms. The second act takes place at a rural railway station, where *Katiusha*, cast off by *Dmitri's* aunt, awaits her former lover. In despair she sees him board the train with a woman, is kept from meeting him by the guard, who closes the gate, and sees her hope of moral redemption vanish as the train pulls out of the station. Disconsolately she makes her way from the scene.

Lover as Juror

After a life of debauchery, *Katiusha* is imprisoned and falsely convicted of the murder of one of her drunken patrons. *Dmitri*, serving as one of her jurors, attempts to correct the technicality through which the verdict of the jury was misunderstood by the court. In the third act he visits *Katiusha* in prison. She is so degraded by her former surroundings that she misunderstands him when he offers to make her his wife. *Dmitri* has actually had a change of heart, and has resolved to devote himself to the redemption of the girl he betrayed. *Katiusha*, hearing his offer, and being already under the influence of vodka, becomes inviting, then begs him for money.

Finally, when he has recalled the scenes of her girlhood, she turns from pensive sorrow to bitterness at the man who has set her on the path of degradation, and, wishing she were dead, falls on the floor in the violence of grief. *Dmitri* places in her hands a photograph of her he has kept as a souvenir. Holding it in her fingers, she reflects upon the long-distant past, and, escaping her poignant reverie, falls in disconsolate slumber as the curtain falls upon a scene which has encompassed the widest divergence of poignant moods.

In the fourth act *Katiusha* is traveling with the political prisoners, through the agency of *Dmitri* who has followed her into exile. It is Easter morning, and as *Dmitri* receives word that *Katiusha* has been pardoned by the Czar, *Simonson*, a political prisoner, announces to *Dmitri* he wishes to marry *Katiusha* if she and the prince are willing. *Dmitri* offers *Katiusha* her choice. She is happy to tell *Dmitri* for the final time that she loves him deeply, but chooses to cast her lot with *Simonson*. As the prisoners, who are now moving on, are heard singing "Christ is risen!"—*Dmitri* and *Katiusha* exchange the three symbolic kisses of the Russian Eastertide, and *Katiusha*, slowly shouldering her baggage, passes, without again looking at the man who has both seduced and redeemed her, after *Simonson*, into Siberia.

A Powerful Score

Alfano's setting of this story has dignity and power. As music, it wants the genuine physiognomy of profound creative significance. Yet the score, with all its melodic directness, is none the less delicate, unhackneyed and touching. There are many passages which have forcefulness and charm, if not ecstatic beauty or supreme spiritual suggestiveness. The orchestral accompaniment is smooth, rich and persuasive. There are no climaxes of sheer sensuous appeal, and this alone would mark the composer as distinguished, for he has rigorously confined himself to sincerity and thoughtfulness. The score delivers much that arouses deep feeling, and Roberto Moranzoni, who conducted it, was so fully imbued with its mood, and so authoritative in his disposal of it, that his

performance must rank as one of the very finest ever heard in the Auditorium. "Resurrection" carries a decided, though somber effect, and, while it promises to remain in the repertoire as a popular and engrossing work, it is inconceivable that it could do so were it not for Miss Garden's remarkable performance of the central rôle.

Colorful Interpretation

Much has been said of the distinguishing inventiveness, energy, desire for perfection and encompassing genius of this brilliant artist. Her perfection as an actress is generally conceded, at the expense of praise of her singing. In "Resurrection" she is at her best, if only because the scope of her rôle, which has both profoundness of emotional content and an amazing range of mood, permits her a performance so reserved, yet so full, and so touching, though so splendidly subordinated to the general spirit of the libretto, that one is given in it the actual texture and color of life itself.

Miss Garden's impersonation of a vivid and individual character reached its highest point in the third act. Here her assumption of drunken ribaldry, her portrayal of *Katiusha's* sordid pride in the narration of various conquests and her delineation of emotion has a range, aptness, relevance to life and beauty of execution. This success by no means surpasses other of Miss Garden's masterpieces of characterization, save only in that it reveals her skill in a wider scale, more graphically and with a more sublime connotation of spiritual richness and maturity than even her *Salome*, her *Mélisande*, her *Jongleur*, her *Cleopatra*, or her *Louise*.

Miss Garden's voice, too, finds the rôle well suited to her. Though it is high, she sings it with ease. Her voice had on Thursday evening a fullness and brilliance which often pass unnoticed by those who expect in their operatic favorites the mere physical exuberance of a sensuous tone. In many phrases Miss Garden achieved a subtlety of phrasing, a simplicity and clarity of meaning, a technical mastery of the most refined vocal devices which, however, she almost obscured that the outline of her entire performance might not be distorted.

Fernand Anseau was admirable in the comparatively colorless rôle of *Dmitri*, and Georges Baklanoff was well received in the part of *Simonson*. No other rôle is of great single importance in "Resurrection." The dependable singers who contributed their share toward a smooth ensemble included Alice D'Hermans, Maria Claessens, Devora Nadworney, Clara Shear, Helen Freund, Katherine Sutherlin, Elizabeth Kerr, Antonio Nicolich, Désiré Defrère, José Mojica and others.

Very fine settings were provided by Julian F. Dové. The stage direction, in which Miss Garden herself doubtless had a masterful hand, was faultless.

Reception Is Cordial

It is doubtful if any opera of the season has created so profound an impression as "Resurrection." The score and the libretto retain much of the depth of their original. The rôle of *Katiusha*, performed by Miss Garden with so much fidelity, is the fit vehicle for a great actress. It is said the company had even permitted itself tears during rehearsals, so great was the effect it produced on them. This keenness of response may have been dulled for the first night audience by its surprise in the character of a work so far removed from the quality of the repertoire to which it is ordinarily accustomed. Yet there can be no doubt this novelty, the fourth of the year, and the second foreign, full-length one, has met with greater success than have most new works offered in seasons past. The management has decided to increase the



Franco Alfano, Composer of "Resurrection," Given Its American Premiere by the Chicago Opera Company on New Year's Eve

number of repetitions originally planned for it this season.

Other Works Enjoyed

Owing to Mary Garden's illness, "Faust" was repeated Dec. 26, in place of "Thais," which was to have had its sole performance of the season on this popular-priced bill. Edith Mason was the *Marguerite*, Charles Hackett cancelled an eastern engagement to repeat his likeable impersonation of the rejuvenated doctor, and Irene Pavloska and Virgilio Lazzari were also in the cast, as before. Gabriel Grovlez conducted.

Florence Macbeth was incapacitated for the performance of "Martha" listed for a special Sunday matinée at reduced prices, and "Namiko San" and "Pagliacci" were sung instead. Tamaki Miura had the title rôle in the former. Richard Bonelli was an admirable *Yiro* and Theodore Ritch appeared as *Yasui*. Anna Fitzu was the *Nedda* in "Pagliacci," bringing much novel business into the action, singing with rich beauty of tone, and winning the jubilant recognition of an interested audience. Antonio Cortis sang *Canio* with impetuosity, using an opulent voice with dramatic freedom without overstepping the bounds of his respectful vocal style. Cesare Formichi was the *Tonio*. Roberto Moranzoni conducted Leoncavallo's melodrama, and Aldo Franchetti appeared once more at the desk to lead the performance of his own one-act gem.

"Otello" was repeated Dec. 28, with Charles Marshall in a title rôle no one else has sung in Chicago since he made his spectacular début as a member of the company some years ago. Miss Fitzu gave her third performance in three consecutive days, singing *Desdemona* with the luscious tone which seems a musical counterpart to the personal beauty with which she invariably adds luster to her performances. Mr. Bonelli's *Iago* continues to impress one with its originality, its forcefulness and its vocal power and grace. The young American baritone is a psychologist, as well as a singer. If any single example of Mr. Bonelli's work were chosen to typify his independence and his admirable resources, his vital, sinister and yet human *Iago* might well be selected for the purpose. Mr. Mojica, Mme. Claessens and others assisted in the season's final hearing of "Otello." Mr. Moranzoni conducted masterfully.

"Tosca" Given Again

The season's third performance of "Tosca" was given on Dec. 29 with Claudia Muzio and Antonio Cortis new for the winter in the rôles of the lovers, and with Mr. Baklanoff once more the somber *Scarpia*. Miss Muzio's performance in the title rôle has always been one of her best impersonations. She left nothing to be desired, either in her singing or in her acting, and her excited

Alfano, Ill, Receives Mary Garden's Cable

CHICAGO, Jan. 2.—Following the success of the American premiere of Alfano's "Resurrection," given by the Chicago Civic Opera on New Year's Eve, Mary Garden, who sang the principal rôle, sent a message of congratulation to the composer, who is said to be ill and threatened with blindness at his Turin home. The cablegram, in both Italian and English, read as follows: "Resurrection" a great success. Congratulations and Happy New Year." Miss Garden visited the composer during her stay abroad last summer and read the score of the opera with Alfano.

audience hailed her with the customary vociferous ovation. Mr. Cortis sang beautifully, with a fine *legato* and that honeyed tone which is bringing him into ever increasing favor with Auditorium patrons. His ardent sense of dramatic portraiture stood him in excellent stead in his characterization of *Cavaradossi*, whom he made genuinely youthful and eloquent. Vittorio Trevisan's *Sacristan* has never been surpassed on the Chicago stage as an operatic characterization. He has brought into the rôle a wealth of comic detail which is purely additional to the material given him in text and libretto, yet which never disturbs the balance between this delightful part and that of more important characters. Mr. Moranzoni conducted.

Owing to Mr. Rimini's continued illness, "Aida" was substituted for "Falstaff" on Dec. 30. Rosa Raisa, Charles Marshall, Cyrena Van Gordon, Cesare Formichi, Virgilio Lazzari and Alexander Kipnis were the principals in an excellent performance, conducted by Mr. Polacco.

"Manon Lescaut" Repeated

Puccini's "Manon Lescaut," one of the season's revivals, was given its third and last hearing of the year at the matinée on Jan. 2. Miss Muzio was enchanting in the title rôle, suppressing for the first two acts the dynamic theatrical sense with which she provides so many memorable thrills in various items of her repertoire, but substituting freshness, gaiety and youthful charm. Antonio Cortis was a refreshing *Des Grieux*, and other members of the company, including Mr. Defrère, Mr. Mojica, Edouard Cotreuil and Miss Nadwordney, filled other parts. Mr. Moranzoni conducted.

EUGENE STINSON.

Who's Who in Chicago Double Bill

Owing to a typographical inadvertence, the names of two performers were transposed in last week's report of the Chicago Civic Opera performances. Claudia Muzio sang the rôle of *Santuzza* in "Cavalleria Rusticana," and Anna Fitzu was heard as *Nedda* in "Pagliacci."

Chicago Opera to Open Tour this Month

CHICAGO, Jan. 2.—The Chicago Civic Opera Company will leave on Jan. 23 for a tour of the East and South in which fifty-four performances will be given, including some of the novelties that were successful here. In addition to the Harling and Franchetti operas they include Alfano's "Resurrection," with Mary Garden in the chief rôle, and "Der Rosenkavalier," heard for the first time in Chicago.

Wilhelm Bachaus, who has been spending the holidays in Havana, where he has had a series of concerts, is to return about Jan. 10, to resume his American tour.

The New York String Quartet plays in Peoria on Jan. 14 and returns to New York for an appearance there on Jan. 17.

Guiomar Novaes plays in Philadelphia on Jan. 17, in Schenectady on Jan. 19 and shortly thereafter leaves for a series of western engagements.

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LONDON'S CHILDREN BENEFIT FROM OPERA

County Council Indorses Activity at "Old Vic"—New Theater Urged

LONDON, Dec. 30.—Praising the program of musical and dramatic works given at the "Old Vic," a theater in the poorer section of the city, a report introduced in the Education Committee of the London County Council has urged the building of a similar theater in the northern part of the city.

The Times reports the session as follows:

"The high educational value to school children and the industrial masses in South London of the dramatic and operatic performances given at the Old Vic was emphasized in a report which came before the L. C. C. Education Committee. The Higher Education Subcommittee stated that, in view of the importance of the work done at the theater both from the point of view of the Council's educational activities and in its wider aspects, they thought some of the work accomplished and the developments which were in prospect would be of interest.

"During the last and present season the Old Vic had had greater amenities for its productions, which consisted entirely of the plays of Shakespeare and opera, and the transfer of Morley College to new premises had greatly increased the space available behind the curtain. This had assisted the standard of production and the popularity of the performances, with a notable increase in attendances. The arrangement for

special matinées had enabled 10,000 elementary school children to attend Shakespearian performances.

"There was now in prospect an opportunity for an important development of the Old Vic's activities by reconstructing the historic but derelict Sadler's Wells and thereby providing an Old Vic for North London. The committee thought the council would appreciate the educational possibilities of the proposal. Of the total of £60,000 required about £21,000 only had been obtained.

"The Rev. J. Scott Lidgett said the unspeakably important service the Old Vic had rendered for children and the industrial masses in South London would be more than doubled by the acquisition of Sadler's Wells in the north of London.

"The annual maintenance estimate of the Education Committee for 1926-27 was also considered.

"W. H. Pincombe said they were all extremely anxious to see the three years' program carried out in its entirety. There was evidence of a great deal of activity on the part of the Building Committee, and he was anxious that the whole of the building work should be got through in three years.

"Sir John Gilbert said it was a question of sites as well as of building."

Chaliapin Rouses Furore at Washington Concert

WASHINGTON, D. C., Jan. 2.—Feodor Chaliapin was presented in concert by "Peggy" Albion, for the benefit of the Women's Overseas Service League, at the Washington Auditorium on Dec. 18, before a capacity house. Rarely has Washington seen such a demonstration

as was given by the audience at the close of the Russian bass' program. The audience rose and shouted for encores. Max Rabinowitch was the assisting artist in piano solos.

DOROTHY DEMUTH WATSON.

TEXAS CAROLLERS FETED

Many San Antonio Choruses Celebrate Holidays With Programs.

SAN ANTONIO, TEX., Jan. 2.—About 125 groups of carollers, formed through various churches, sang from noon to Christmas Eve, visiting men's clubs, theaters, office buildings, department stores and residence districts. The proceeds were donated to a fund for the Heart Association.

Among special offerings of Christmas music, "The Incarnation," by George B. Nevin, was sung in the First Baptist Church on Dec. 27 by a mixed choir of 100 under the direction of Walter Dunham, organist. The soloists were Alice Conroy Slade and Mabel Parker, sopranos; Martha Czerkus, contralto; P. E. Schilling, tenor, and Gail Brandt, bass.

St. Mark's Choir, directed by Oscar J. Fox, sang "The Christ Child," by Charles B. Hawley. The soloists were Cecile Chester and Florence Robinson, sopranos; Marie Watkins and Alva Rossy, contraltos; L. M. Riley and William Irby, tenors; Arno Bulgerin and Cuthbert Bullitt, baritones.

GENEVIEVE M. TUCKER.

Henrietta Michelson to Give Recitals

Henrietta Michelson, pianist, will give two programs at Steinway Hall this season, the first of which is scheduled for Jan. 19.

BUCK'S MUSIC SUNG

Miami Choirs Give Works Appropriate to Joyful Holiday

MIAMI, FLA., Jan. 2.—Christmas music in Miami included three productions of Dudley Buck's "Coming of the King" by three different choirs—the First Presbyterian, the Plymouth Congregational and the White Temple.

A midnight song service at the Trinity Episcopal Church, of which Bertha Foster was director, included many carols. A second program was given on Christmas morning.

Mauder's "Bethlehem" was given at the Bryan Memorial Temple with Sarah Howe, Cliff Harvout, Agnes Lamb and Lewis Gilmore as soloists. Florence Clayton Dunmore of Fairmount, Va., is now organist at the new Bryan Temple.

The Miami Music Club, continuing its American music programs, gave a Dudley Buck list this week, with Mrs. Reginald Sackett, and Mrs. W. W. Peary in charge of the programs. Florence Clayton Dunham, organist, gave several solos and played most of the accompaniments. Other soloists were Charles Winkler, Clarice Henning, Mrs. Bascom Lutts, Mrs. John Carlisle and Herbert Parker.

The chorus from the Miami Music Club sang carols at the Fairfax Theater on Christmas Eve, and groups of singers from the Y. W. C. A. serenaded the various hospitals about town.

The Chicago-Miami Musical Organization entertained with programs at the hospitals on the holiday.

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CINCINNATI HAILS HOLIDAY "MESSIAH"

Noted Soloists Give Fine
Performance Under
Van der Stucken

By Philip Werthner

CINCINNATI, Jan. 2.—A magnificent performance of "Messiah" was given at Music Hall under the general supervision of the May Festival Association and under the direction of Frank Van der Stucken. The excellent soloists were Mabel Garrison, Kathryn Meisle, Dan Beddoe and Fred Patton. The work was given before 3000 enthusiastic listeners. Mr. Beddoe set the standard with his solo, "Comfort Ye." Mr. Patton sang "For He Is Like a Refiner's Fire" with clear diction; his runs were pearly and distinct.

Miss Meisle sang "He Shall Feed His Flock" with great feeling, and Miss Garrison gave "I Know That My Redeemer Liveth" with considerable fervor. The chorus was splendid and sang the difficult numbers with an assurance and an attack which was most pleasant to hear.

The chorus in "For Unto Us a Child is Born" and "Hallelujah" sang with perfection and vigor. The immense audience arose at the latter and after the close of the chorus applauded for a long time.

The Hyde Park Music Club gave a musicale and party at the home of Mrs. Oliver S. Larkby, on Grandin Road, on Dec. 29. The program was well given by the numerous persons appearing.

Charles J. Young, who is accompanist of the Orpheus Club, presented his pupils in a recital on Dec. 20.

A High Mass was sung at the Francis de Sales Church on Dec. 27, which was a high mark in church service. Martin Dumler's Mass was sung by the choir, assisted by some musicians from the Cincinnati College of Music.

Fenton C. Pugh, of the Cincinnati College of Music faculty, sang the rôle of Turridu in "Cavalleria Rusticana" under the direction of Hans Schroeder, formerly of Cincinnati, on Dec. 29, in Knoxville, Tenn.

A gala program of dance compositions was arranged by Mrs. William Greenland for the holiday concert at the Wurlitzer Auditorium on the morning of Dec. 30.

Swinford Sings Six Days Successively

Jerome Swinford, baritone, has been on tour with the Glee Club of the University of North Carolina. He sang with that organization on Nov. 9 in Hampton, Va., on Nov. 10 in Plymouth and in Edenton, N. C., on Nov. 11 in Greenville and in Washington, N. C., on Nov. 12 in Goldsboro, N. C., on Nov. 13 in Robersonville, N. C., and on Nov. 14 in Wilmington, N. C.

Oliver Stewart Engaged as Church Soloist

Oliver Stewart, tenor, has been engaged as soloist of St. Andrews' Methodist Episcopal Church, New York City. On Dec. 20, Mr. Stewart sang in "Messiah" at St. John's Protestant Episcopal Church in Yonkers, the other soloists being Gladys Downing, soprano; Rose Bryant, contralto and Fred Patton, bass.

Negro Spiritual Maintains Popularity

Two artists recently scored successes when they sang David Guion's arrangement of the popular spiritual, "Some o' Dese Days"—Richard Hale at his Aeolian Hall recital, on Dec. 12, and Elizabeth Gutman, when she appeared at New-comer Hall, Baltimore, in a recital for the benefit of the Maryland School for the Blind, on Nov. 22.

Daniel Gregory Mason Gives Lectures

Daniel Gregory Mason, professor of music at Columbia University, and composer, lecturer and author of musical subjects, will deliver a series of four

lectures on "Listening to Music," in the auditorium of the Young Men's Hebrew Association, at Ninety-second Street and Lexington Avenue. These lectures will be given on succeeding Thursday evenings, beginning on Jan. 7. The subjects of his lectures will be: "The Listener's Share in Music," "Listening to Songs and Dances," "Listening to Symphonies," and "Listening to Program Music."

Forms Chicago Women's Orchestra to Give Many Concerts of Good Music



Elena Moneak, Founder and Conductor of the Chicago Women's Orchestra

CHICAGO, Jan. 2.—Elena Moneak, who has led a men's orchestra for a decade in Chicago, has just organized her own group of women musicians, known as the Chicago Women's Orchestra. She believes that women musicians should have the same opportunity to express their talents in symphony orchestras as men. She will now strive to make her new orchestra a permanent civic institution.

She believes that to be successful a woman's orchestra must be conducted strictly on a business basis. It must be composed of highly trained musicians, adequately remunerated. The music must be of as scholarly a standard as that played by any symphony orchestra of prominence, she maintains.

Frieda Hempel Begins Jenny Lind Tour

Frieda Hempel is beginning her first season under the management of George Engles, opening her tour with Jenny Lind recitals in Lancaster and Haverhill. Her first Boston concert will be given on Jan. 10 and she will have three New York engagements during the following week.

Raisa to Sing in Mecca Auditorium

Rosa Raisa of the Chicago Opera Company, will make her only appearance of the season in New York in a recital on Jan. 31 at Mecca Auditorium. Appearing jointly with Mme. Raisa, will be Giacomo Rimini, baritone of the Chicago Opera forces. Concerted numbers as well as groups of soli will be heard.

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SPECIAL TRAINS RUN FOR MUSICAL THROUGH

Federated Churches Give
Annual Festival in
Milwaukee

By C. O. Skinrood

MILWAUKEE, Jan. 2.—The annual "Messiah" Festival sponsored by the Milwaukee Federation of Churches, the biggest coöperative event in music for the entire year, was again an unqualified success, also well up to the standard of former years.

Delegations from a score of distant towns attended. Interurban lines offered reduced rates and provided special trains because of the importance of the event.

The Arion Musical Club furnished a larger body of singers than usual, with approximately 300, while soloists and orchestra also measured up to the best showing of previous years.

The same rousing spirit and fervent appeal were evident in the massive choruses. The conductor, Daniel Protheroe, called forth great volumes of tone from his singers and introduced much of detail and refined shading.

Dan Beddoe made a distinct appeal in such numbers as "Comfort Ye, My People," "Every Valley Shall Be Exalted" and "Thy Rebuke."

Virginia Dodge Holland, soprano, disclosed a musical voice which moves to the higher register easily. Her voice was especially effective in "Come Unto Him."

Vivian Tripp, contralto, also did creditable work, with a fine quality, especially in the lower register. Lester Spring, bass, showed a resonant voice of pleasant quality.

Herman Nott played the organ parts intelligently. Harry O'Neil was a reliable trumpeter and the orchestra acquitted itself with credit for the most part, despite the usual lack of thorough rehearsals.

Sciarretti Successful in Naples

Alberto Sciarretti, who gave piano recitals in New York, Chicago and Boston last season, has, according to a cable just received at the office of Concert Management Daniel Mayer, Inc., achieved an outstanding success at his concert in Naples, Italy. Mr. Sciarretti is scheduled to give concerts in Berlin and in London before coming to America. He will be heard in a recital in New York on Jan. 20.

Last "Artistic Morning" Thursday

Frances Alda, soprano of the Metropolitan, Fraser Gange, baritone, and Laurette Taylor, now starring in "In a Garden," are announced by Andres de Seguro and S. Piza for the sixth and last "artistic morning" of the season at the Hotel Plaza on Thursday, Jan. 14. Mme. Alda's chief number will be the aria, "Sempere Così" from "Cena delle Beffe" and Mr. Gange's the "Chanson de Vulcain" from Gounod's "Philemon et Baucis."

Cantors' Association to Give New Works in New York

In its annual concert, the Cantors' Association of America will produce for the first time two new choral compositions by Joseph Rumshinsky, leader of the Kessler

Theater, New York, and guest conductor of the Association. The compositions are "Oz Yoshir" ("And then Moses Sang"), Biblical poem set for the first time to music, and "Yismach Moshe" (Let Moses Rejoice), a traditional prayer. Both compositions will be accompanied by a symphony orchestra under the direction of the composer. The concert will take place on Sunday evening, Feb. 21, in Mecca Auditorium, New York. The soloists will be Cantors Josef Rosenblatt, Mordecai Hershtman, Zavel Kwartin, David Roitman, and others.

BANGOR CHORISTERS GIVE HANDEL ORATORIO FINELY

Wilbur S. Cochrane Conducts Singers
in Fourth Community Event
Before Large Audience

BANGOR, ME., Jan. 2.—More than 1200 attended the fourth community concert in City Hall on Dec. 27, when "Messiah" was sung under the direction of Wilbur S. Cochrane, organist and choirmaster of the Unitarian Church. The event was one of a series arranged by the Community Concert Committee of Bangor.

The chorus made up of Bangor choir members was assisted by Roger Austin Nye, tenor of Boston, and a group of local soloists. Mr. Nye disclosed a pleasing voice.

Donald Woodman, bass, was heard in the aria, "But Who May Abide the Day of His Coming," and was very effective. Mrs. Victor Atwood, contralto, gave a fine interpretation of "Oh, Thou That Tellest Good Tidings." Anna Strickland gave, with excellent effect, the solo, "Rejoice Greatly, O Zion." Carrie O. Newman, contralto, sang "He Shall Feed His Flock Like a Shepherd." Mrs. Linwood Jones in a pleasing manner and with dramatic effect sang the solo, "Come Unto Him All Ye That Labor."

Mrs. Henry F. Drummond's solo was a pleasing addition to a fine list of solos, presenting "He Was Despised."

Helene Mosher, soprano, is a singer of rare charm, and her musicianship was evident throughout "How Beautiful Are Thy Feet."

Ermo H. Scott contributed the solo "Why Do The Nations So Furiously Rage?" in fine style.

Emma Eames Redman contributed "I Know That My Redeemer Liveth," with artistry.

The accompaniments were presented by a trio composed of Gwendolyn B. Robinson, violin; Faith Donovan, cello; and Wilbur S. Cochrane, piano.

The officers of the committee in charge of the concert were: Mrs. Henry F. Drummond, chairman; Mrs. Thomas G. Donovan, stage; and Mrs. Frederic W. Jacques, publicity.

Sylvia Lent to Make Chicago Appearance

Sylvia Lent, violinist, will make her only appearance in Chicago on Jan. 10, in recital at the Studebaker Theater. Immediately following Miss Lent will return East for an appearance at Upsala College, East Orange, N. J., on Jan. 13. On Jan. 14, she will appear before the Harlem Philharmonic Society at the Waldorf-Astoria in New York. Recent additional bookings include Wilson College, Chambersburg, Pa., on Feb. 6.

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Humors and Woes Abound Plentifully in Anecdotes of Musical Green-Room

[Continued from page 3]

brings back the story of a Rosenthal recital.

After each number Moriz Rosenthal noticed a certain pianist sitting in the front row, acting very blasé and never condescending to applaud. Yet he stayed to the end and came backstage to speak to the pianist.

In spite of the enthusiasm of the rest of the audience, the apparent indifference of this one man had considerably piqued Mr. Rosenthal. When the object of his irritation arrived at the reception, the recitalist said that he had noticed no signs of enthusiasm from Mr. Blank.

Mr. Blank, the pianist, replied coolly that he really couldn't clap because his hands were stiff.

"Indeed, they are always stiff," was Mr. Rosenthal's quick reply.

When Richard Strauss' "Don Juan" was given for the first time in Cleveland, with the composer present, the audience was made up mostly of women who flocked backstage after the performance. With fluttering eyelashes and coquettish voices they asked Strauss what he really thought of women and was he as much of a *Don Juan* as his symphony? Was it autobiographical? Others, less bold, said they enjoyed it tremendously, but they must admit they liked his "Blue Danube" Waltz much better!

How love enters into after-recital parties is a story in itself. Many a love-sick maiden has poured out her soul to a handsome artist. The favorite question asked of Paul Kochanski, the violinist, is, "Is your wife here? I should like so much to meet her . . . or are you married, Mr. Kochanski?"

For the sake of those who have designs on the handsome fiddler, it is hereby stated that he has a lovely wife, and so no one else stands the slightest chance!

News from the Front Lines

A note received recently from W. Franke Harling, whose opera "The Light from St. Agnes" was given in Chicago last Saturday night, tells of some unusual conversations. The *Associated Press* announced that 200 men mobbed the native composer after the performance and kissed him until he dragged himself to his hotel room exhausted from the ovation.

"But that wasn't all!" says Mr. Harling. "Débutantes invited me to their coming-out parties, and one mother informed me that her daughter would have a dowry of \$100,000 to offer the man she married. About this time Lu Garda would appear on the scene and I found that, having a wife was an ex-

cellent means of getting rid of the women. But there were still enthusiastic men. I remember one seven-foot creature, weighing about 200 pounds, who threw his arms about me and, crushing me in a wild embrace, informed me that I was the spirit of the age!"

"I may be the spirit," I gasped, "but I have feelings just the same." Considering that Mr. Harling is only about five feet four it must have been a lovely scene!

A Mid-Victorian Caller

When asked what concert-reception conversation stands out most vividly in her mind today, Frieda Hempel replied without hesitation.

"It was after my Jenny Lind recital in Lansing, Mich., that the most remarkable Jenny Linder came to see me."

The lovely little old lady had heard Jenny sing seventy-five years ago and was ninety-two years old. She looked at me carefully and sighed.

"Just like Jenny," she murmured, smoothing the folds in my satin gown. "Only you are a little too thin for Jenny. But your voice and her voice . . . like silver . . . so clear . . . like a bell in the throat."

And then I made her tell me many things about Jenny Lind—how she bowed, how she held her hands, everything. She had a remarkable memory. I shall never forget her lovely, simple words. All other compliments and conversations pale before that one memory.

Of course there are stories of proposals and of women whispering to Hempel for advice in matters of beauty, but Miss Hempel has grown so used to such things that she never thinks to mention them. It is the same with Nina Morgana, the Metropolitan soprano—except that Nina has one story of a kiss she wishes never to forget.

It was after an informal concert, following a dinner party. The guests had moved to the music room and she was asked to sing. And a pianist, a very old pianist of international fame, volunteered to accompany her. One song, another song . . . both brilliantly executed and then a little competition between youth and the wise man, between the singer and the pianist ensued.

It was this way. The little old pianist said:

"No matter how softly you sing, my pianissimo will be even softer!"

Miss Morgana smiled and made her next song like the flutter of chiffon. But the accompaniment was like the shadow of chiffon, even softer. After the last note had died away, the old pianist rose and finding no words with which to tell the young prima donna

that the prize was hers, he bent over and kissed her.

"That was the greatest compliment ever paid me," says Miss Morgana, "and the person who paid it was none other than Vladimir de Pachmann!"

It seems that George Barrère has more "true stories" up his sleeve than almost all the other musicians put together. He says it is because a flute is a ticklish instrument and you have to have a sense of humor to get along with it.

In Washington this fall, after he and his little ensemble had played in the Chamber Music Festival, a beautiful and bejeweled lady came up to him and said that she wished to engage him, and also his colleagues, and that she was willing to pay any price he might mention!

Mr. Barrère's heart jumped and he looked about the reception room for the rest of the musicians. He was ready to give her a concert or at least to sign the contract that instant. What an offer! For how many thousands ought he to ask? Of course, when you come right down to it, he and his fellow artists were worth a million if they were worth anything at all, which latter thought he instantly drove out of his mind.

"Well, let me see," he began. "When would you want to give the concert?" "Oh, I cannot set any definite date," the Beautiful One replied. "Because, you see, it came to me quite suddenly during the concert that your sort of music is just what I should love to have at my funeral!"

One could go on forever but there must be an end. Willem Mengelberg's chief delight at a concert reception is the onslaught of struggling composers who weigh him down with voluminous manuscripts, with boyish little notes smudged in soft lead, begging him to introduce their works soon!

It is, of course, a difficult moment to hand back the *chef d'oeuvre*, with an enthusiastic crowd backing up their young idol, so a special car must be hired to take home the manuscripts. Mr. Mengelberg's conclusion is that composers are indeed prolific.

All is not sunny behind the scenes, one discovers. Prima donnas are sometimes visited by strange creatures bearing threatening notes. But such events are few and far between. The general caliber of those who haunt the artists' handshake is very dull and tawdry.

Can you imagine meeting Kreisler, Hofmann or Rachmaninoff and saying, "I have heard of you so often. How do you do?" That is all.

No wonder great artists are in favor of abolishing the reception altogether! Or at least, word ought to be sent out that no one who has a coefficient of thirty may enter here; no one who has not prepared an unusual speech, and no one, by the grace of the gods, whose intentions are not honorable, flattering and sugar-coated!

HELEN M. MILLER.

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New Organization Urged for U. S. Army Music School

[Continued from page 1]

over the country. Aside from the part it plays in building up morale of the troops, he believes that it generally stimulates music in the country as a whole.

The measure provides that the Army Music School here would have a commandant, an executive, a principal of music, an assistant principal of music, and a corps of instructors. The graduates of the school would become band commanders with a rank not less than first lieutenant, and increasing in proportion to their years in the military service. Those having service from five to fourteen years would be commissioned captains, those having fourteen to twenty years' service would be majors, and those of twenty years' service or more would have the rank of lieutenant-colonel.

All line bands would be composed of a commander and thirty-six musicians, to include an assistant band leader of the first grade, one first sergeant, three first musicians of the second grade, eight second musicians of the third grade, eight third musicians of the fourth grade, and fifteen other enlisted men. In time of war these bands would be increased to forty-eight men each.

In the appointment of commanders for the line organizations Mr. Burdick's bill provides that they be chosen first from those now in the service, and then from civilian life, the latter not to total more than ten per cent of those appointed under any circumstances.

Present band commanders who fail to meet the requirements prescribed in the reorganization would not get commissions, but would be given warrants as bandmasters.

New Monthly, "Singing," Issued

The first issue of *Singing*, a new monthly publication devoted to the voice, edited by Alfred Human, has made its appearance. The January number contains an article by William J. Henderson, "What I Think of Living Singers" and "Robert Franz—an Unregarded Master" by Herbert F. Peyser. Numerous departments include "Impressions of Our Concert-Goer," "Sotto Voce's" comment on the Opera, "Diction, Phonetics and Languages" by May Laird-Brown, "After the Studio—What?" by Theodore Stearns, "Wanted in America: a 'Vocal Symphony'" by Howard Barlow, "First Aids in Musicianship" by Sydney Dalton, "Have We a Folk-song Literature?" by Arthur Billings Hunt, and "Aloft in the Choir Loft" by Julius Mattfeld. A department of intimate reviews of new music and books by Frederick H. Martens and *Singing's* "open forum" are other departments. Numerous sketches and cartoons are reproduced.

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New York's Week of Concerts

[Continued from page 23]

list to an end. Bruce Simonds furnished accompaniments of most uncommon excellence. W. S.

Hulda Lashanska Returns

Hulda Lashanska, soprano, who, for reasons best known to herself, has not been heard in New York for three or four seasons, returned to the stage of Carnegie Hall on the afternoon of Jan. 3, with Frank La Forge at the piano.

During the years of her absence, something has happened to Miss Lashanska's singing. It has grown in depth and breadth and some of the stylistic tricks that seemed out of keeping before, have disappeared. On Sunday the singer was very obviously suffering from a rough throat which, while it in no way impaired the audible effect, was a psychic inhibition and she was not at her ease. On this account, some of the climactic spots were less effective than they might have been and there was some chopping of phrases and preparation of high tones. To Mme. Lashanska's credit be it, however, that she carried off her program as well as she did, for it was an afternoon of lovely singing.

Formerly, high pianissimo tones were this singer's forte and she was apt to fall into the slough of monotony by a too frequent use of songs designed to exhibit this. Now, however, although the high voice is as free as ever, the low voice has taken on an almost mezzo quality and several songs, notably the aria from Tchaikovsky's "Pique Dame" were more mezzo than soprano in content.

Beginning with Secchi's "Lungi dal Caro Bene," Miss Lashanska sang the difficult Canzonetta of Loewe and the "Largo" from Handel's "Serse." In all three of these there was a too solemn spirit, though as to tone nothing but praise can be said. It is not necessary to grow emotional when singing merely of the agreeable shade of a sycamore tree. In the second group the Strauss Serenade was a beautiful piece of singing. The high light of the third group was the "Louise" aria and, as a piece of fine singing, MacDowell's inane "Thy Beaming Eyes" given as encore to the group. Wintter Watts' "Wings of Night" was beautifully sung in the final group and La Forge's "By the Lake" and "To a Messenger." There were several encores after. Mr. LaForge's accompaniments were masterly as usual. His playing of the difficult Strauss Serenade was a masterpiece. J. A. H.

Stringwood and Loesser

The Stringwood Ensemble, Josef Stopak and Samuel Kuskin, violins; Michael Cores, viola; Abram Borodkin, cello, and Simeon Bellison, clarinet, gave with Arthur Loesser, pianist, Sunday evening, Jan. 3, in the Guild Theater, the first concert to be given in this theater. True to tradition the cream was at the top and this time it was the Mozart Quintet in A for two violins, viola, cello and clarinet, wonderfully wrought and wonderfully executed. Mr. Loesser's number was the Brahms Sonata in C, chosen probably because it so rarely finds its way onto concert programs and for the technical achievement it demands. It seemed very dull Sunday evening, and not warranting the effort that Mr. Loesser put into it. The string quartet and piano played the Scherzo from Tanieff's Quintet, Op. 30, and three Jewish melodies by Engel for string quartet and clarinet—"Chassidic Song," "Lullaby" and "Wedding Melody"—and Prokofiev's Rhapsodie on two Jewish themes for string quartet, clarinet and piano, given its first hearing last March by the very able Stringwood Ensemble. E. A.

"El Retablo" Given

American Premiere

[Continued from page 7]

prevenient numbers gave pleasure, but were of secondary interest. Mr. Mengelberg played but three of the seven excerpts comprising the ballet suite, but played them delightfully. Miss Gauthier's songs were "Psyché," with quintet of violin, viola, cello, flute and harp; "Salud's Aria" from "La Vida Breve," to be mounted later in the season at the Metropolitan, "Nana" and "Polo" from "Canciones Populares," "Les Colombes" and "Seguidilla." The opera air yielded no very stimulating dramatic or lyric effect, but may be more vital in its proper environs; "Psyché" was rather pronouncedly Parisian, and "Les Colombes" also suggested the influences which latter-day Frenchmen have had on Hispanic composers. But the "Canciones Populares" were vigorously native, and glowed with warmth and passion. Mme. Gauthier's singing gave them their due. Celius Dougherty was her accompanist. OSCAR THOMPSON.

DAYTON, OHIO.—The Dayton Westminster Choir will make another tour. Details will be worked out soon by Mrs. H. E. Talbot, its chief sponsor, in conjunction with the trustees of the new church.

In the Artists' Route=Book

Marie Tiffany sings in Coatesville, Pa., on Jan. 11.

Claire Dux, soprano, whose season opened in Lincoln, Neb., on Jan. 5, is to sing in Chicago on Jan. 12 and in Buffalo on Jan. 16.

Sophie Braslau sings in Baltimore on Jan. 11, in Charlotte, N. C., on Jan. 14, in Columbia, S. C., on Jan. 15, and in Utica on Jan. 20.

Arthur Middleton has been engaged by the Newark Music Festival Association to sing the name part in "Elijah" at the annual festival on May 7.

Wanda Landowska plays in Ypsilanti on Jan. 13, Worcester on Jan. 14, Cooperstown, N. Y., on Jan. 19, Utica on Jan. 20, Toronto on Jan. 21 and Erie on Jan. 22.

Ernest Schelling appears with the Flonzaley Quartet in Cincinnati on Jan. 11. He conducts children's concerts in Boston on Jan. 16 and in New York on Jan. 23.

Elisabeth Rethberg will give a recital of Brahms lieder under the auspices of the Schola Cantorum on Jan. 18. She will sing in Washington on Jan. 20 and in Richmond on Jan. 22.

Sigrid Onegin's Pacific Coast tour continues with appearances in San Francisco on Jan. 10, Oakland on Jan. 12, Sacramento on Jan. 13, Seattle on Jan. 18, Tacoma on Jan. 20 and Portland on Jan. 22.

Ruth Breton, violinist, plays in Charleston, S. C., on Jan. 11 and at the Syracuse Morning Musicales on Jan. 13. She will be heard in Hollidaysburgh, Pa., on Jan. 15, and on Jan. 23 she is soloist with the New York Symphony.

Francis Macmillen will give a violin recital at Hot Springs, Ark., on Feb. 9 and will also play in the same State at Fayetteville for the Arkansas State Music Teachers' Association on Feb. 11. Mr. Macmillen is at present on a tour of the South, Southwest, and Middle West, and these dates will come on his second tour of the same territory.

Following his successful tour of the West in December, Paul Althouse will fulfill engagements in the East, including an appearance with the Philadelphia Civic Opera Company, on Jan. 28, when he will impersonate Don José in a production of "Carmen." This will be the first of three engagements he will fulfill in the current season with that organization.

Julia Claussen has been reengaged to sing the rôle of Dalila in "Samson et Dalila" with the Philadelphia Civic Opera Company on Feb. 18.

The Washington Opera Company has reengaged Fred Patton, this time for the part of the High Priest in "Samson et Dalila" to be given on Jan. 25.

E. Robert Schmitz will play Carpentier's "Concertino" with the State Symphony, under Alfredo Casella in Carnegie Hall, New York, on March 13.

Sigmund Feuermann, Austrian violinist, who made his American debut on Dec. 21, will give a second recital in Town Hall on Sunday afternoon, Jan. 24.

The only New York recital that Myra Hess, pianist, can give on her short American tour will take place on Thursday afternoon, Feb. 18 in Aeolian Hall.

Mila Wellerson, cellist, who last appeared in New York in 1920, has returned to America and will give a recital in Town Hall on Thursday evening, Jan. 28.

Yolanda Mero will conclude her New England tour with a concert in Steinert Hall, Boston, on Sunday afternoon, March 14. The pianist will sail soon after for a European tour.

Marie Sundelius, soprano of the Metropolitan Opera Company, will give a recital in East Orange, N. J., on Feb. 10, under the auspices of the Woman's Auxiliary of the Upsala College of that city.

Mildred Dilling, harpist, and Frederic Baer, baritone, will appear in joint recital at Allegheny College, Meadville, Pa., on March 24, next, on a course that includes Ethel Leginska, the Cherniavsky Trio and May Peterson.

As a result of her success in "Aida" at the Philadelphia Academy of Music last month, Constance Wardle, soprano, was engaged by the Philadelphia Mendelssohn Club for April 29, and the Philadelphia Orpheus for Feb. 17.

May Peterson will appear in concert for the Woman's Club, New Rochelle, N. Y., on the evening of Feb. 5. On Oct. 14 the soprano started her concert season with an unusually successful appearance at the Normal College, Bowling Green, Ohio.

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People and Events in New York's Week

NEW NATIVE WORKS ARE GIVEN IN INSTITUTE LIST

"Romantic" Study by Harry R. Spier and Pieces by Students Impress in New York Program.

Three compositions were presented for the first time in a program given with much success by students of the Master Institute of United Arts last week.

Two student-composers, Alice Saloff and Max Alexander, played original piano works composed by them. The latter musician shows remarkable promise as composer and pianist despite handicaps of blindness and deafness.

Martha Kleinert gave a splendid interpretation of a new work by Harry Reginald Spier, performed here for the first time since its publication. The work, a "Romantic" Study for piano, again showed the unusual talent of this American composer, who is a member of the faculty of the Master Institute.

Fine tone and technic characterized the playing of Miriam Goldberg, Pearl Rosenblum, Annette Pomeranz, Isabel Gordon and Harold Trauman in groups by Schubert, Schumann, Moszkowski and Liszt. Jeannette Binder, 'cellist, and Irving Binder, violinist, demonstrated excellent possibilities.

Admirable musicianship was shown by Johanna Visser, Lillian Pearson, Henrietta Hyman and Minnie Hafter in a variety of piano numbers by Chopin, Liszt, Schubert-Liszt and Fiedler.

The succeeding pianists, Laura Binder, Russel Golden, Julius Manney, Rose Saffin and Rebecca Kutel, demonstrated brilliant technic in the interpretations of their numbers. Notable progress was shown by Marion Booth in songs by Burleigh and McGill.

The performers were pupils of Maurice and Sina Lichtmann, Ethel Thompson, Max Dittler, Esther J. Lichtmann, Percy Such, William Coad and Bertram Fox, of the piano, voice, violin and 'cello faculties.

The large audience which attended showed its appreciation throughout the program. The audience visited the exhibition of Tibetan banner paintings being held by Corona Mundi, International Art Center.

Warren Scofield and Mrs. Feininger Appear

Warren Scofield, baritone, assisted at the piano by his coach, Mrs. Karl Feininger, appeared in private musicale at the home of Mrs. A. A. Fraser recently. Mr. Scofield was heard in program of classic and romantic numbers and was given a cordial reception.

Harry Kaufman Fulfills Many Engagements as Accompanist

Harry Kaufman, accompanist, has appeared recently with the following artists: On Nov. 17, with Iso Briselli, at the Curtis Institute of Music, Philadelphia;

on Nov. 18, with Josef Fuchs, at Town Hall, New York; on Nov. 19, with Felix Salmond, at the Academy of Music Foyer, Philadelphia; on Nov. 24, with Sol Ruden, at Town Hall; on Nov. 28, with Carl Flesch, at the Philadelphia Academy of Music Foyer; on the 29th, with Maurice Brown, in Town Hall, New York, and on the 30th, at the same hall, with Helen Jeffrey. On Dec. 5 he appeared with Carl Flesch, at Town Hall; on Dec. 10, with Roderick White, at the same hall; on Dec. 13, with Renée Chemet, at the Metropolitan Opera House, Sunday concert, and on Dec. 15, with Maria Rosamond, dramatic soprano, at Town Hall, and Louis Bailly, at the Academy, Philadelphia, Dec. 17.

Levitzi Returns After Far Eastern Tour

According to cable advices from the Imperial Theater of Tokyo to Concert Management Daniel Mayer, Inc., Mischa Levitzki, pianist, completed his tour of the Orient with a farewell concert in Tokyo, his sixth concert in that city. Mr. Levitzki has made one of the most extensive tours of the Orient ever undertaken by an artist of international reputation. He gave a total of over forty concerts, which included thirteen in Java, two in Singapore, two in Hong Kong and four in Shanghai. He also played in Tientsin, Peking, Dairen and throughout Japan. Mr. Levitzki sailed from Yokohama on the President Jackson and reached Seattle on New Year's Day to begin a tour of the Pacific Coast. His only appearance this season in New York is scheduled for March 30 in Carnegie Hall.

Helen Stanley to Sing "Elizabeth" with Philadelphia Company

Helen Stanley, for the third consecutive season, is again appearing as guest artist with the Philadelphia Civic Opera Company. She has already made two appearances, one as *Maliella*, in "The Jewels of the Madonna," and one as *Marguerite*, in "Faust." Her third engagement, scheduled for March 25, is to sing the part of *Elizabeth*, in "Tannhäuser." Dividing her time between opera and concert, Mme. Stanley recently gave a program of songs at Skidmore College, Syracuse. This month she will make her fifth transcontinental visit to the Pacific Coast.

Katherine Bacon Gives Institute Recital

Katherine Bacon was scheduled for a recital at the Institute of Musical Art on the evening of Jan. 7. Her program included Three Preludes of Bach, the Sonata in F Minor, Op. 57, by Beethoven, "Almeria" and "Eritana" by Albeniz; and "The Children's Corner," by Debussy. The twenty-first anniversary concert of the Institute will be given on the evening of Jan. 16. After the concert a reception will be tendered Frank Damrosch, director of the Institute from the time of its founding, by members of the board of trustees.

Cecil Arden To Tour Western States

Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, gave recitals in Daytona, Cocoa, and several other towns in Florida during the first week in January. She will be heard in concerts in New Mexico, California, Colorado, and Montana. This will be Miss Arden's second tour to the Coast this season. She has also been engaged to give a joint recital with Jacques Thibaud in Scranton, Pa. in March, and for recitals in Cortland, New York, and Attleboro, Mass.

Griffes Trio Books Two More Dates

Appearances in Aurora, Ill., and Jamestown, N. Y., are among the recent engagements booked for the extended tour in February and March of the Griffes Trio, which consists of Lucy Gates, soprano; Olga Steeb, pianist, and Sascha Jacobinoff, violinist.

Leonora Cortez to Give Second Recital in New York

Leonora Cortez, young American pianist, will give her second New York recital in Aeolian Hall, on Monday evening, Jan. 11.



MYRA HESS, pianist, will arrive in America early in February. This will be Miss Hess' last concert tour in America for the next two seasons. She is solidly booked until May. Her first appearance in this country will be in Rochester, followed by a New York recital in Aeolian Hall on Feb. 18.

Dushkin Heard with Chicago Symphony

Samuel Dushkin, violinist, opened his concert tour as soloist with the Chicago Symphony, Frederick Stock conducting, on Dec. 18 and 19. Boccherini's Concerto for Violin and Ravel's "Tzigane" for violin and orchestra comprised his portion of a program which included also the "Tambourin" from the Ballet Suite of Gretry's "Cephele et Procris," Beethoven's "Pastoral" Symphony, Castaldi's Symphonic Poem, "Marsyas" and Sibelius' Tone Poem, "Finlandia." Mr. Dushkin will give three New York recitals this season, the first of which is scheduled for Aeolian Hall on Sunday afternoon, Jan. 17.

Van Der Veer to Give New York Recital

Following her appearances again as soloist with the Boston Handel and Haydn Society on Dec. 20 and 21, with the New York Oratorio Society on Dec. 26 and with the Pittsburgh Mendelssohn Choir on Dec. 29, Nevada Van der Veer, contralto, will give her annual New York recital in Carnegie Hall on the evening of Jan. 22. On March 30 Mme. Van der Veer has been reengaged by the Detroit Symphony for the Bach "St. Matthew Passion."

Bonelli Engaged for Los Angeles Opera

Richard Bonelli, baritone of the Chicago Civic Opera will fulfill many engagements after his tour with the Chicago company. The latest contract to be signed by his manager, Calvin M. Franklin, is one with the Los Angeles Civic Opera Company for a two weeks' season in October, 1926. The operas in which Mr. Bonelli will sing leading rôles are "La Traviata," "Il Trovatore," "Faust," "Tosca," "La Bohème," "Madama Butterfly" and "The Girl of the Golden West."

Dilling Prefaces American Tour With Old World Concerts

Mildred Dilling, who is giving a recital in Steinway Hall, on Tuesday evening, Jan. 12, fulfilled an engagement abroad before returning to this country for her winter's musical activities. She appeared at the American Women's Club, in London, under the patronage of Mrs. Alonson B. Houghton, wife of the American Ambassador to the Court of St. James. She had successful appearances also in Paris and at The Hague. On Dec. 22 she played at a private musicale in New York, given in honor of Prince Paul of Greece. New Year's Day she played at the Garden Club, Pelham Bay, N. Y.

Rialto Lists "Bells of Normandy"

The Rialto program opens with "Bells of Normandy," played by the orchestra

under Willy Stahl. A Plastic film novelty follows, after which Roy Dietrich, dramatic jazz vocalizer, entertains. The Rialto Cinemevents, a news reel especially for this theater, and a Fleischer "Ko-Ko" cartoon are the other film offerings on the program. Ann Gray, harp virtuoso, and Hy C. Geis, at the organ, playing "An Apology," round out a program of light divertissements. Oliver Strunk and C. Herbert MacAhan alternate at the organ during the regular performances. The musical program at the Rivoli opens with an overture by the orchestra, Joseph Littau conducting. Eddie Elkins and his "Happy-Go-Lucky-Melody-Mixers" remain another week, and Harold Ramsay plays the organ. All musical events are under the general direction of Nathaniel Finston.

Soloists and Ballet Color Capitol List

The musical program which Maj. Edward Bowes has arranged for the Capitol Theater includes the appearance Julia Glass, who plays Rubinstein's Piano Concerto in D Minor. Carlo Ferretti, baritone, is being retained for a second week, and sings the "Lolita Serenade" by Buzzi-Peccia. Chester Hale, ballet director, has arranged an elaborate ballet in several episodes which he calls "Bal Masque." The music is compiled from the works of a number of French composers, and the execution calls for the services of the regular ballet augmented by the supplementary group recruited from the ballet school. Mlle. Desha dances the rôle of *Pierrot*, and Doris Niles is *Columbine*. The orchestra, under David Mendoza, plays the Overture to "Die Fledermaus."

Morris to Play Marion Bauer Works

The first performances of "Turbulence" and "Introspection" by Marion Bauer will be features of the piano recital to be given by Harold Morris in Aeolian Hall on the afternoon of Jan. 16. Three Griffes numbers, "The White Peacock," "The Night Winds" and "The Fountain of Acqua Pola" are listed, as are Beethoven's "Waldstein" Sonata, Schumann's Symphonic Studies, and numbers by Chopin, Bach-Busoni, Scarlatti, Moszkowski, Glinka-Balakireff and Wagner-Liszt.

Kochanski Will Tour to Pacific Coast

Paul Kochanski, violinist, who gave his first New York recital of the season in Mecca Auditorium on Dec. 13, assisted by Walter Damrosch, left shortly after the Christmas holidays for a transcontinental tour which opened with concerts in Springfield, Louisville and Chicago early in January. He will be heard as soloist with the Portland Symphony on Jan. 25, preceding a series of recitals along the Pacific Coast.

Salzinger Appears at Sunday Society Concert

Marcel Salzinger, baritone, was soloist at the second noon concert of the Sunday Symphonic Society in Hampden's Theater. Mr. Salzinger sang the aria, "Qui Done Commande quand Il Aime" from Saint-Saëns' "Henry VIII." Mr. Zuro had chosen for his opening number one of the lesser known pieces of Mozart, the overture to "Entführung aus dem Serail," Schubert's "Unfinished" Symphony and the "Capriccio Espagnol" by Rimsky-Korsakoff were also included.

Judith Litante Lists Novelties on Début Program

Judith Litante, English soprano, will make her American début in a New York recital in the Town Hall, on the evening of Jan. 30. Among her unusual program numbers are two songs by Arthur Bliss with clarinet accompaniment not heard here before, and a song cycle by Alfredo Casella, who will accompany Miss Litante in these compositions. Coenraad V. Bos will be at the piano for the remainder of the program.

Katharine Metcalf Goes on Tour

Katharine Metcalf's concert tour includes visits to Erie, Alliance, Wheeling, Cincinnati and Cleveland. During February Miss Metcalf will sing in Boston again, and is engaged by a number of colleges and clubs in New England.

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BROOKLYN REVELS IN OPERA AND CONCERT

Metropolitan Gives Double Bill—Paderewski and McCormack Appear

By Arthur F. Allis

BROOKLYN, Jan. 4.—The Metropolitan Opera Company presented two novelties to Brooklyn on Dec. 22 in the Opera House of the Academy of Music. The first was Cornelius' "Der Barbier von Bagdad." The cast included Ina Bourskaya, Marcella Röseler, Gustav Schuetzendorf, George Meader, Rudolf Laubenthal and Paul Bender. Artur Bodansky conducted. Ravel's "L'Heure Espagnole" followed with Lucrezia Bori, Ralph Errolle, Angelo Bada, Lawrence Tibbett, and Adamo Didur, under Louis Hasselmanns.

Dr. Harry Rowe Shelley, organist, was the final soloist in the series of recitals on the new Peabody memorial organ at the Church of the Holy Trinity. Dr. Shelley's program included the Prelude and Fugue in B Minor by Bach, Kammermeister Ostinato by Rubinstein, "L'Après Midi D'Un Faune" by Debussy, Evening Song by Martin, "Hindu Temple Dance" by Shelley, a Caprice by Kreisler, and a Fantasia on the "Ring" of Wagner.

John McCormack, tenor, gave a program to the largest audience that has attended any concert in the Academy this season with hundreds seated on the stage. Chauncey Olcott, who was in the audience, upon signal from the performer, arose to receive the applause of the audience after Mr. McCormack's singing of "Mother Machree." The program opened with the customary classic group and closed with more popular numbers. The same fluent style, clean crisp diction and the little flavor of old Erin that characterizes this artist were present at this concert.

The Metropolitan Opera Company gave "Rigoletto" in the Academy of Music, on Dec. 29, to the usual large

gathering. The cast included Queena Mario, Marion Telva, Nanette Guilford, Henriette Wakefield, Beniamino Gigli, Giuseppe Danise, Jose Mardones, Paolo Ananian, Angelo Bada, and Vincenzo Reschiglian. Tuilio Serafin conducted.

The Woodman Choral Club, R. Huntington Woodman, conductor, gave its first concert of the season on the evening of Dec. 25 in the music hall of the Academy of Music. Assisting artists were Marianna Dozier, contralto, and Frederick Baer, baritone. The Club was heard in "With Revels and Wassails" by Woodman; "How Beautiful Is Night" by Harris; "One Spring Morning" by Nevins; "Moonlight" by Faure; "Sigh No More, Ladies" and other numbers. Florence Brown Laskey, at the piano, and S. Lewis Elmer at the organ were admirable. Miss Dozier sang numbers by Saint-Saëns, Woodman, and Burleigh. Mr. Baer was heard in songs by Secchi, Brahms, Kaun, Woodman, Terry, and Hamblen.

One of the outstanding concerts of the week was that given by Ignace Jan Paderewski in the Academy of Music on the afternoon of Jan. 2. He presented a taxing program, gave a performance that scorned difficulties, and infused virility and poetry into his numbers. His playing was beautifully poised. It is difficult to mention any particular number that was most impressive, as all were masterfully played. The program opened with the Fantasia and Fugue in G Minor of Bach-Liszt, and included numbers by Haydn, Mozart, Beethoven, Schubert-Liszt, Chopin, Ernest Schelling, and the "Don Juan" Fantasia by Mozart-Liszt. Mr. Paderewski was very generous with encores, which included the C Sharp Minor and G Flat Studies by Chopin, his own Nocturne and others.

The Philharmonic Orchestra, Willem Mengelberg, conductor, gave the third in its series of subscription concerts at the Academy on Jan. 3. The soloist at this concert was Efram Zimbalist, who was heard in the Mendelssohn Violin Concerto. The orchestra was heard in Schubert's "Unfinished" Symphony and Strauss' "Thus Spake Zarathustra," which was substituted for "Death and Transfiguration."

E. Robert Schmitz Plays in the West

E. Robert Schmitz, pianist, left New York on Dec. 28 for the Pacific Coast to fulfill a series of engagements until the first of February. Prominent among these was his opening recital at the Scottish Rite Hall, San Francisco, on Jan. 5, when he gave, by request, the Bach-Debussy program which he has featured this season. Mr. Schmitz will be heard in Palo Alto, Mills College, Oakland, the Montecito Country Club, Santa Barbara, and with the Fortnightly Club, San Francisco. Returning, he stops in Denver, Kansas City, Chicago, and at Hattiesburg, Miss., on Feb. 8, fulfilling a return engagement. Before sailing for France in the latter part of March, he will fulfill several engagements in Canada, including one in Quebec.

Giesecking To Make American Début

Walter Giesecking, German pianist, will make his American début on Jan. 10, in Aeolian Hall. Though born in Lyons, France, Mr. Giesecking is a German by inheritance. His father was a physician whose field of service, during the first sixteen years of his son's life, was on the French and Italian Riviera. It was not until 1911, when Hanover, Germany, became his home, that young Giesecking decided upon the career of a professional pianist. There, under Karl Liemer, of the Hanover Conservatory, those talents so marked in childhood were given expert schooling. Mr. Giesecking comes to this country under the management of Charles L. Wagner.

Dohnanyi Will Give Recital Series

Ernest von Dohnanyi, conductor, composer and pianist gives a series of three recitals for piano on Thursday evenings, Jan. 7, 14 and 21 in Chickering Hall.

Genevieve Azure To Give Recital

Genevieve Azure, dramatic soprano from the studio of Tofi Trabilsee, will give a recital in Carnegie Chamber Music Hall on Feb. 26.

Cherniavskys to Make Tour of Mexico

The Cherniavskys, Leo, Jan and Mischel, begin a tour of Mexico in February. The opening concert is announced for Feb. 23 in Mexico City, to be followed by appearances in the chief

cities, including Pueblo, Vera Cruz, Tampico, Monterey, San Luis Potosi, and others. On the Sunday afternoon preceding the first concert the Trio will give a special program at the British Embassy. A reception is being arranged by Señor Gomezanda, Mexican pianist, in honor of the Cherniavskys' first tour of Mexico.

John Coates To Give Postponed Recital

Owing to the delay of his ship in reaching New York, John Coates has been forced to postpone his New York song recital of Dec. 30 to the afternoon of Jan. 12, in the Town Hall. The program he has chosen for this occasion is one of old English songs, covering the Tudor, Elizabethan, Stuart, and Georgian periods. These songs, according to Mr. Coates, belong equally to America and England. He adds: "They are songs of our common heritage, dating from the time of Henry VII, who was instrumental in sending John Cabot to this country, shortly after the arrival of Columbus, up to the beginning of the Revolution."

Ralph Douglas Active as Accompanist

Ralph Douglas appeared as accompanist for Edwin Swain, baritone, in Mr. Swain's Aeolian Hall recital on Jan. 2. Among recent appearances of Mr. Douglas have been those with Allen McQuhae in the Atwater Kent "radio hour" on Nov. 29; with Felix Salmond, cellist, in Lynchburg, Va., on Nov. 30 and in Charlottesville on Dec. 1; with Mr. Swain in Lewisburg, Pa., on Dec. 14, in Brooklyn on Dec. 16, and in Lewiston, Pa. on Dec. 17; as organist with the Mendelssohn Glee Club on Dec. 15 and with Mildred Delma and Mrs. Henry E. Coe on Dec. 16, afternoon and evening.

Sjovik Returns from South

Amund Sjovik, Norwegian bass, returned last week from New Orleans, where he appeared as guest artist with the San Carlo Opera Co. during its four weeks engagement there. Mr. Sjovik appeared in the following operas: "Rigoletto," "Il Trovatore," "Aida," "Faust," "Carmen," and "Thais." Mr. Sjovik is spending the holidays in New York, and will leave the middle of January to fulfill opera and concert engagements.



KATHERINE PALMER, dramatic soprano, who has recently signed a contract with Catherine A. Bamman. Miss Palmer has given successful recitals in New York, Philadelphia, Chicago, Boston and other cities already this season.

Farnam Pupils in Organ Recital

Ellen Fulton and Katharine Fowler, pupils of Lynnwood Farnam and both holding prominent church positions, gave a joint organ recital in Town Hall on Dec. 31. In a previous recital in the Church of the Holy Communion they had disclosed musicianship and technique of a very high order. Miss Fulton's numbers were the Finale from First Symphony by Vierne; a Pastoral by Ravel, and numbers by Brahms, Bach and Buxtehude. Brahms' choral-prélude "A Rose Breaks Into Bloom," was one of the high lights of the evening, an exquisite bit of tonal coloring. Miss Fowler's numbers were the Chorale in A Minor by Franck; A Carillon of De Lamar; Allegro Vivace from First Symphony of Vierne, and a movement from Jepson's "Pageant" Sonata. Fine phrasing, noticeable also in her pedaling, clean changes in effective registration, and interpretative insight made her performance very enjoyable. Mr. Farnam closed the concert with two sketches of Schumann, in D Flat and C Major, which do not figure on programs as much as the more showy one in F Minor perhaps because few can make them sound as interesting as this master organist. G. F. B.

Mr. and Miss Spross Appear in Poughkeepsie

Charles Gilbert Spross and Gertrude Louise Spross, assisted by J. Horace Smithey appeared in recital in the First Presbyterian Church of Poughkeepsie recently. Mr. Spross played the Grieg Concerto with Miss Spross at the organ in the orchestral accompaniment, and Miss Spross played a Chopin Scherzo assisted by Mr. Spross. The program also included numbers by Guilman, Wagner, Alliston, Spross, Rogers, Peel, Rasbach and others.

Robert Braine Songs Heard in Theaters

Robert Braine's "It Is For You" and "Music In the Soul" are popular in the motion picture theaters of Canada. Anne Luckey, soprano, is singing the latter, using Mr. Braine's orchestral accompaniment, in leading theaters, and the Hemstreet Singers, a female quartet, featured the composer's arrangement, vocal and instrumental, of "It Is For You" at Warner's Theater, New York, recently.

Many Engagements Scheduled for Marshall Monroe

Marshall Monroe, tenor, was heard as soloist at Flatbush Congregational Church, Brooklyn, recently and as soloist at the Hotel Biltmore for a week. He appeared as soloist in the Reformed Church, Woodcliff, N. Y., and also appeared at the New York home of Felix Warburg, presenting works of Hans Veis. Mr. Monroe is now under the concert management of Mae D. Miller.

Adelaide Gescheidt Pupil Chosen for Church Position

Mary Craig, soprano, has lately been chosen to fill the soprano position in the West End Collegiate Church, New York.

This position was held by Florence Hinkle for many years. Among Miss Craig's recent engagements were two appearances with the Brooklyn Musical Society, as *Violetta* in "La Traviata" at the Utrecht High School on Dec. 18 and in "Pagliacci" on Dec. 24. On Jan. 8 Miss Craig was booked to sing before the presidents of the Women's Clubs of Brooklyn at a reception tendered by the Woodman Choral Society. The latter part of January Miss Craig will sing the prima donna rôle at the opening of the Grove Street Theater with the Opera Players, under the direction of Enrica Clay Dillon. Throughout the season of 1926-1927 Miss Craig will have the leading soprano rôles with this company. The last two weeks in February Miss Craig will make a concert tour of colleges in Georgia and Florida.

PASSED AWAY

Eugène Gigout

PARIS, Dec. 30.—Eugène Gigout, noted organist, died here at the age of eighty-two years. Gigout was considered a dean of French performers on this instrument and had composed more than 300 organ works. A pupil of Saint-Saëns, Gigout founded an organ school in Paris, under a government subsidy in 1885, among the noted graduates of which were Boëllman, Fauré, Messager, Roussel and Terrasse.

Born in Nancy, he studied music in the Nancy Cathedral School. He entered the Niedermeyer School in Paris when thirteen years of age. For more than twenty years, beginning in 1863, he was a teacher in this school and organist at the Church of St. Augustine.

Gigout toured widely as concert organist in France, Germany, Italy, Spain, Switzerland and England. He was especially noted for his improvisations, a field in which he was somewhat of a pioneer. He was honored by many governments, being made a Commander of the Order of Isabella la Católica, an Officer of Public Instruction, and, in 1895, a Chevalier of the Legion of Honor. On the occasion of his eightieth birthday he was honored by a special program given for him by many of the noted musicians in Paris, and at which many of his works were performed.

Gigout's prolific work as composer includes a "Gregorian Album" in two volumes, containing more than 200 pieces in church-modes. The "Cent pièces Brèves" are also based on these modes. Numerous piano and choral works are also among his large productivity.

Frank Wrigley

BOSTON, Jan. 2.—Frank Wrigley, one of the best known musicians here, died on the morning of Dec. 28, at his home in Quincy, Mass. Mr. Wrigley was born in Manchester, England, in 1857, the son of John Wrigley, who was connected with the Royal Academy of Music in London. He studied with his father and also at the Victoria College. He came to America in 1883, and became organist of the Eleventh Street Universalist Church, New York. Two years later he moved to Quincy and was appointed organist of Christ Episcopal Church, succeeding Ethelbert Nevin. Mr. Wrigley organized the vested choir there. He continued at Christ Church several years, then was engaged as organist of St. Paul's Church, Brockton, and later went back to England. He returned to America twelve years ago and became organist at the Union Congregational Church, Wollaston. He also taught. He is survived by his wife, four sons and a daughter. W. J. PARKER.

Benjamin Hudson Ryder

CHICAGO, Jan. 2.—Benjamin Hudson Ryder, husband of Theodora Sturkow-Ryder, died suddenly on Dec. 26. Mr. Ryder was sales manager of the American Steel and Wire Company, with which he had been connected for twenty-three years. He was active in the construction of the Detroit River tunnel and the San Francisco cable, and had been for some years an electrical adviser for the Illinois Central.

EUGENE STINSON.

André Hekking

The death of André Hekking, noted Dutch 'cellist, is reported in news dispatches from Bordeaux, France. Hekking was one of the foremost 'cellists of his generation.

Fictional Study of Verdi Has Colorful Venice Locale

IT is the year 1883. Giuseppe Verdi, unexpectedly emerging from his pastoral isolation at St. Agata, has come to Venice. "Rigoletto," "La Traviata," "Il Trovatore," "Aida," and the Requiem are behind him. "Otello" and "Falstaff" are to come. But the Maestro, hiding in the brilliant city on the waters, cares little for the past and less for the future.

His fame mocks his present impotence. The years ahead are veiled by a cloud of self-distrust. He knows only three facts. For ten years he has written nothing. His projected opera, "Lear," seems doomed to frustration. And in Venice, too, is Richard Wagner!

That is the setting for Franz Werfel's "Verdi," sub-titled a "Novel of the Opera," which Simon and Schuster have just published in English. That is the situation around which one of the outstanding German writers today has woven a story so moving in its interest, so penetrative in its psychology, so inclusive in its scope, that even the layman to whom Verdi is simply a hurdy-gurdy tune maker, Wagner the composer of a Wedding March, and Venice the name of a character in Michael Cullen's "Green Hat," will find it a fascinating piece of fiction.

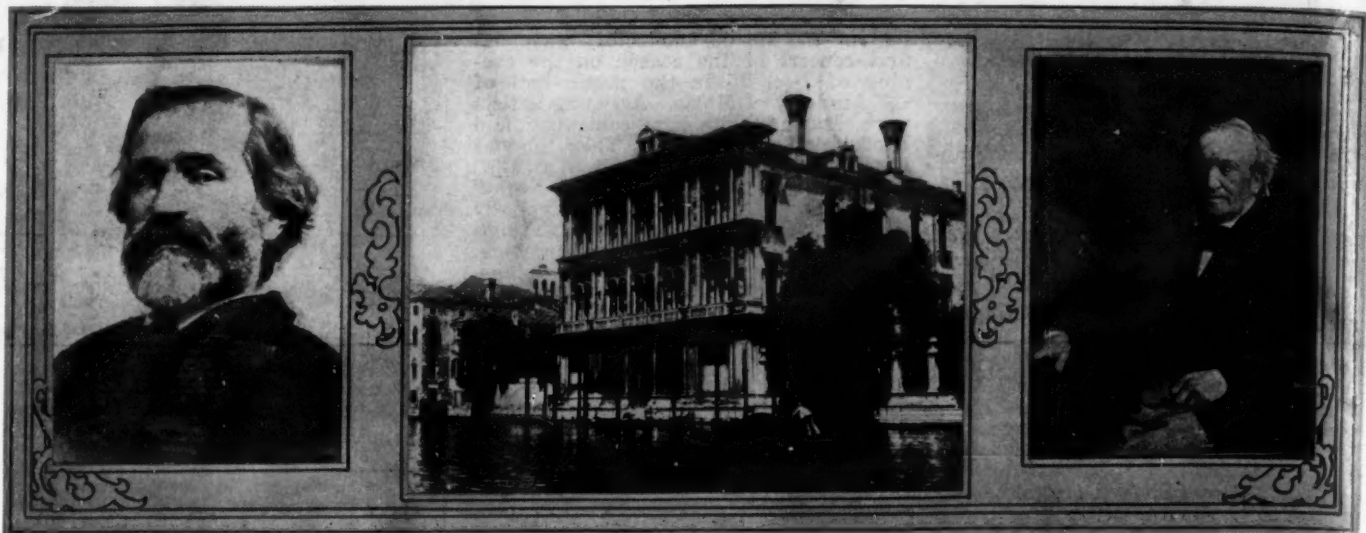
Unusual Music Novel

Musical novels are apt either to be hopelessly romantic or pedantically dull. Their heroes are sentimental marionettes or walking biographies. Werfel has avoided both pitfalls. The book, in addition to its obvious literary excellences, is a searching analysis of the creative temperament. Verdi is neither a god visiting earth incognito nor a misfit genius, unfitted to the world he lives in. The composer is presented as an ordinary human being, dowered with a great gift, and tormented by a temporary abeyance of his powers.

Even those to whom Franz Werfel has long been a familiar and admired figure in Continental literary life, were surprised when "Verdi" was published abroad last year. The Prague poet, still in his early thirties, had never previously written anything to indicate that a great musical opus was to be expected from him. In the beginning his fame was based on his poetry, sensitive, colorful verse, rich with a warm humanity, torn with a universal questioning. "Wir Sind" ("We Are") was the title of his first volume of poems. "Neue Gedichte" ("New Poems") followed. Later came plays, one of which, "The Goat Song," New York will see this winter, then his first novel, a study of the relationship between father and son, with the odd name, "Der Ermordete, nicht der Mörder, ist Schuldig" ("The Murdered, not the Murderer, is Guilty").

Verdi or Werfel?

And yet, although one might not guess the author from the subject matter, one might suspect it in other ways. The outward distortion of historic fact in the book is not important. But reading on and on, following Verdi from his initial torments to his final spiritual release, one is gradually worried by the realization that it is not the naïve, simple Latin composer who is the hero of the book but Werfel himself, the artist of the North, born with the poison of introspection in his veins, doomed by Semitic ancestry to eternal self-flagellation, filled with a great pity for mankind, destined to a life of restlessness and eternal striving. Is this Verdi or is this Werfel? Listen to the composer's thoughts as he paces up and down his hotel bedroom, distracted by his unfinished "Lear."



Giuseppe Verdi (Left) and Richard Wagner (Right), the Two Opposing Forces of Werfel's New Novel. Center: Palazzo Vendramin Where Wagner Lived and Wrote While in Venice

"What was he seeking in this city? Was such restlessness, such impulsiveness worthy of an old man? But was he really old? He felt himself no older at forty. Yes, yes, he was old. Nearly seventy! He must die before long. Perhaps even this year. No one would wonder at it. Two years ago his 'Boccanegra' had already been classed as the senile close of a glorious and respected career. And now there was this confounded 'Lear.' Should he leave the stuff as it was? No, no, he must show them all what he could do. Oh, what vanity! Did he not often say in his letters to his friends that he would never do any more serious work? And now to think better of it, to boast, to work in vain! Was this devil not yet laid, this devil of vanity, that destroys everything, kills all quiet satisfaction, and drives before it every moment of the day with such infernal maddening fury? . . .

"Once more the Maestro turned to the draft of the opera, once more he read through the scenes, steeling himself to work in spite of his disinclination. No, that would never do! Never in his recollection had he heard anything so bad. It must be a mistake. His eyes must be failing. He stood up. Suddenly calm, he asked himself:

"How has it happened that I can no longer believe in it all? Who has done this to me?"

"There was but one answer, and it came now involuntarily, as it had come one hundred times before—'Wagner!'"

Meetings with Wagner

Verdi first meets Wagner as the latter enters the doors of La Fenice, the young men of Venice drunk with the presence of the master, crowding about him to catch his slightest word, the mere sound of his voice. The second chance encounter is in the Piazza San Marco. The band is playing music from "Aida." The German composer keeps up an unbroken flow of talk.

"The Maestro saw all his treasures disregarded. The famous musician, whose name was known in every corner of the earth, looked doubtfully, hopefully at this other who seemed to have no ear for his song. The Nile Scene followed. Wagner talked on. Aida's homesick song, her duet with Amonasro. Wagner talked on. Aida! Radames! Wagner talked and talked.

"The great moment of climax was reached. Amneris, loving and unfortunate, has come to the hero. But he, at the point of death, disclaims her. She throws herself upon him and the heartbroken melody of her cry rings out. 'Wouldst thou Die? Ah no! Consent to live, of all my love assured.'"

"Was that cabaletta? Was that trick-

ling cantilena? Was that operatic or conventional? Would he not listen now?"

Thus, throughout the book, Verdi is inexplicably drawn toward his hated, his terrible rival, seeking his judgment, involuntarily desiring his love. Until the day comes when for the first time he steels himself and opens the score of "Tristan." For a long time he studies the immortal love music. He then makes his great discovery. Even Wagner was in his secret heart under the spell of opera! And as a musician he had no cause to blush before his Northern contemporary. When he puts the music aside there is no trace of resentment against Richard Wagner left. He resolves to seek out his rival and welcome him as a brother.

The next day he goes. Stepping out of his gondola he enters the gates of the Palazzo Vendramin. He holds out his card.

"Is Herr Wagner at home?"

The porter's voice rises in a shriek. "Herr Wagner! The master died a quarter of an hour ago!"

Subsidiary Characters

But it is not only the strange battle of Verdi with himself which constitutes the entire power and beauty of Werfel's novel. In addition to the hero, the author has created a group of subsidiary characters each of which is memorable in itself.

Outstanding is the Marchese Gritti, the aristocratic centenarian who year after year had moved through diplomatic circles of Dresden, Paris, Madrid and Petersburg but "whose real history lay in the twenty-nine thousand evenings when he had entered the red and gold theaters in full consciousness of his perfect clothes and noble manners." Gritti to whom opera was a mysterious necessity of life. Then there is young Italo, who deserts his mistress to sit dumbly near Wagner in the Piazza and occasionally pick up a stray word to treasure more than his lady's kisses. And Fischböck, the fanatic musician of the future, who fills Verdi full of strange theories of cacophony and atonality and the melody of tomorrow. And the Senator, typical of the older generation, friend of Verdi's, who rejoices in the simple tunefulness of the Maestro's early work and is distressed beyond

measure at the composer's incomprehensible self-tortures.

It is a tremendous canvas which Werfel paints, rich in Latin color, subtle with Northern clarity. It is a book over which historians may quibble and pedants find fault. But it is indubitably the work of an artist, a writer as sensitive in his own field as his hero was great in his. Its theme may at first glance seem caviar to the general. But Werfel has transmuted his precious subject into material universal in its appeal.

The book occupies one year in the life of Giuseppe Verdi. At the end, "Lear" is destroyed, Wagner is dead, and the young composer who believed that he had revolutionized all music, is also gone. But Verdi, having lived through all this, has recovered his serenity of soul and understanding of the world. He leaves Venice and all that belongs to it forever. But the seeds of that visit are to bear fruit in "Otello" and "Falstaff."

DORLE JARMEL.

MUSICIANS ARRIVE

Prokofieff, Spalding and Opera Stars Here for Engagements

Many musical folk were on incoming ships last week. Prominent among them was Serge Prokofieff, Russian composer, pianist and conductor, who arrived Dec. 30 on the De Grasse. His concert engagements include seven appearances as soloist with the Boston Symphony.

Albert Spalding, American violinist, arrived Dec. 31 on the Homeric, after a European concert tour that included thirty-two appearances—taking in Amsterdam, The Hague, Rotterdam, Berlin, Paris, London, Nice, Monte Carlo, Rome. He is scheduled for a two months' tour here that will take him to thirty-eight cities.

Nanny Larsen-Todsen, Swedish soprano of the Metropolitan Opera Company, arrived Dec. 29 on the Albert Ballin. Also on the Albert Ballin were Karin Branzell, Swedish contralto of the Metropolitan, and Claire Dux, Swiss soprano, here for her fifth concert tour.

John Coates, English tenor, arrived on the Minnewaska Dec. 30. Myra Mortimer, American contralto, arrived on the Homeric Dec. 31. Bruce Benjamin, tenor, arrived on the Arabic the same day.

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